Series: ***Early Modern Embroidery and Lace Pattern Books***

Venetian Embroidery Patterns of 1564

Edited and Reformatted by Helen Hough

James G. Collins & Associates
2018

R., M.; Hough, Helen (Editor)

I Frutti : The Fruits. Venetian Embroidery Patterns of 1564

James G. Collins & Associates, Arlington, Texas, 2018

Series: *Early Modern Embroidery and Lace Pattern Books*
Related to the series: *Charted Embroidery Patterns of the Renaissance*

If you believe that this publication has some value to you, please consider donating what you think is a reasonable sum to some worthy purpose; even a tiny amount may make a difference somewhere. Some donations may also be tax deductible.

I suggest myself, since these publications take many, many hours and considerable effort for which I am not otherwise being reimbursed (there is an account with Patreon.org),

or the following organizations:

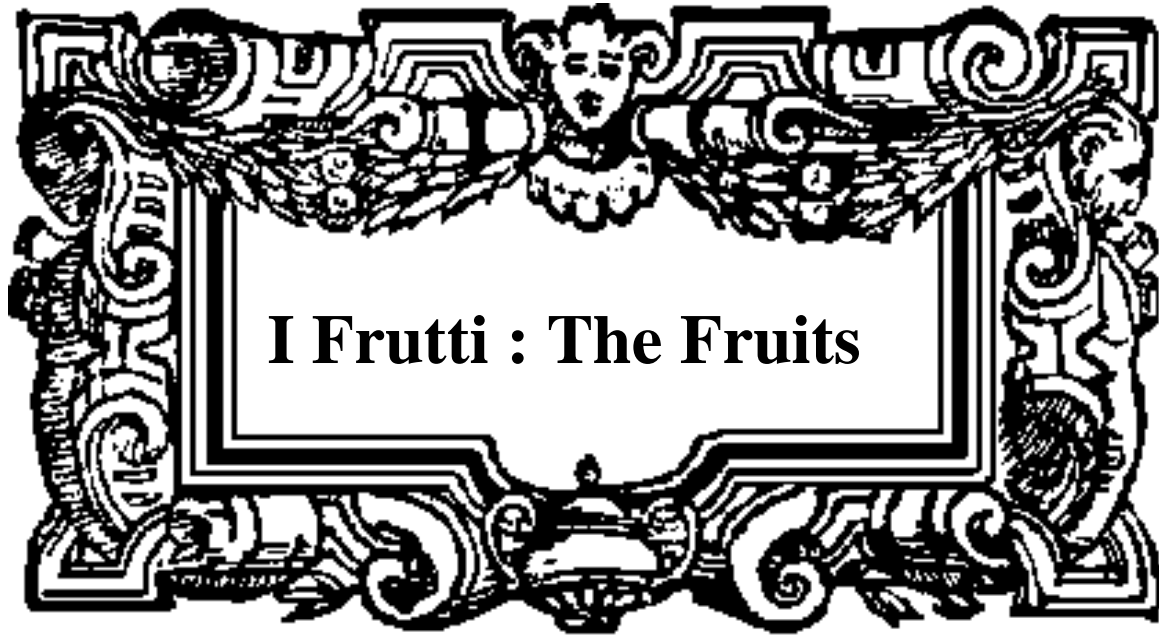
The *Antique Pattern Library* project is an excellent opportunity to support access to publications similar to this one. This service provides scans of craft pattern publications that are in the public domain. Many are edited for modern craftworkers and their technologies, http://www.antiquepatternlibrary.org/index.htm

Good Shepard Services in New York City provides supports to vulnerable children and families. As an organization that grew out of the mission of a religious order, it seems an appropriate reflection of the various uses of needlework books during through the early modern age, https://goodshepherds.org/

Donations to your l*ocal library* or a *community college scholarship* fund are valuable local investments.

Consider also *Archive.org* as it helps makes many resources available to all of us.

I would be surprised if any person or organization returns even a nominal donation. -HH

Series: ***Early Modern Embroidery and Lace Pattern Books***

Venetian Embroidery Patterns of 1564

Edited and Reformatted by Helen Hough

James G. Collins & Associates
2018

OPERA NVOVA INTITVLATA

I FRVTTI DE I PUNTI IN STVORA

A FOGLIAMI,

NELLA QVALE SI RITROVA VARIE ET DIVERSE SORTI
di Mosffre di ponti in Stuora, a fogliami, & punti in gafii, & in punti in Trezola.

DOVE OGNI BELLA ET VIRTVOSA DONNA POTRA FARE OGNI
forte di Lauoro cioè fazoletti, colari, Maneghetti, Merli, Frifi, Cauezzi, Intimelle ouero
Forette, Auertadure da Camife, & altri forti di lauori, come piu a pieno potrai
vedere, ne mai per l'adietro d'alcun altro fatte & pofte in luce.

OPERA NON MEN BELLA CHE VTILE ET NECESSARIA
A CIASCVNE VIRTV OSA GENTILDONNA.

IN VINEGIA, MDLXIIII.

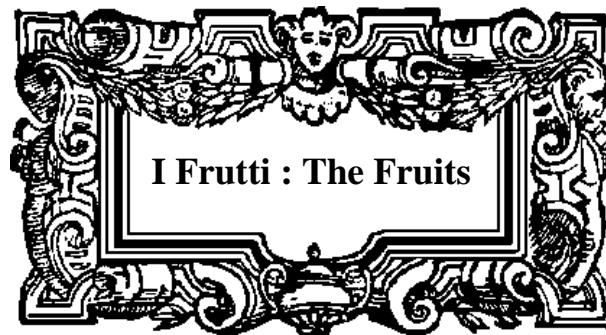
NEW WORK ENTITLED

THE FRUITS OF LEAFY CORD LACES

IN WHICH ARE DESIGNS FOR VARIOUS AND DIFFERENT KINDS
of cord lace, leaves, lacelike embroidery, & plaited lace.

EVERY BEAUTIFUL AND VIRTUOUS WOMAN CAN DO
the original designs provided here, for example, handkerchiefs, collars, cuffs, bobbin lace,
valences, cavezzi, shirts, and other necessary decoration, as you can see.

BEAUTIFUL DESIGNS THAT ARE USEFUL AND NECESSARY
FOR EVERY VIRTUOUS GENTLEWOMAN.

***In Venice, 1564; edited and reformatted in Texas, 2018*.**

Edited and Reformatted by Helen Hough

As of November 2018, there are two easily located copies of the 1564 lace book, *I Frutti*, one each in the Bibliothèque nationale de France and the Österreichische Nationalbibliothek. Both copies have been digitized and may be viewed online. The Bibliothèque nationale de France copy is available at https://gallica.bnf.fr/ark:/12148/bpt6k1518504h and the Austrian copy at http://data.onb.ac.at/rec/AC09879192 or https://books.google.com/books?id=3ZhbAAAAcAAJ While these designs are charted and suitable for embroidery. Lotz (1963) provides a probable definition of "punti in gasii" as embroidery on net used to imitate real lace and that it was often used as an inexpensive replacement for lace. The designs can also be used as inspiration for bobbin or other laces.

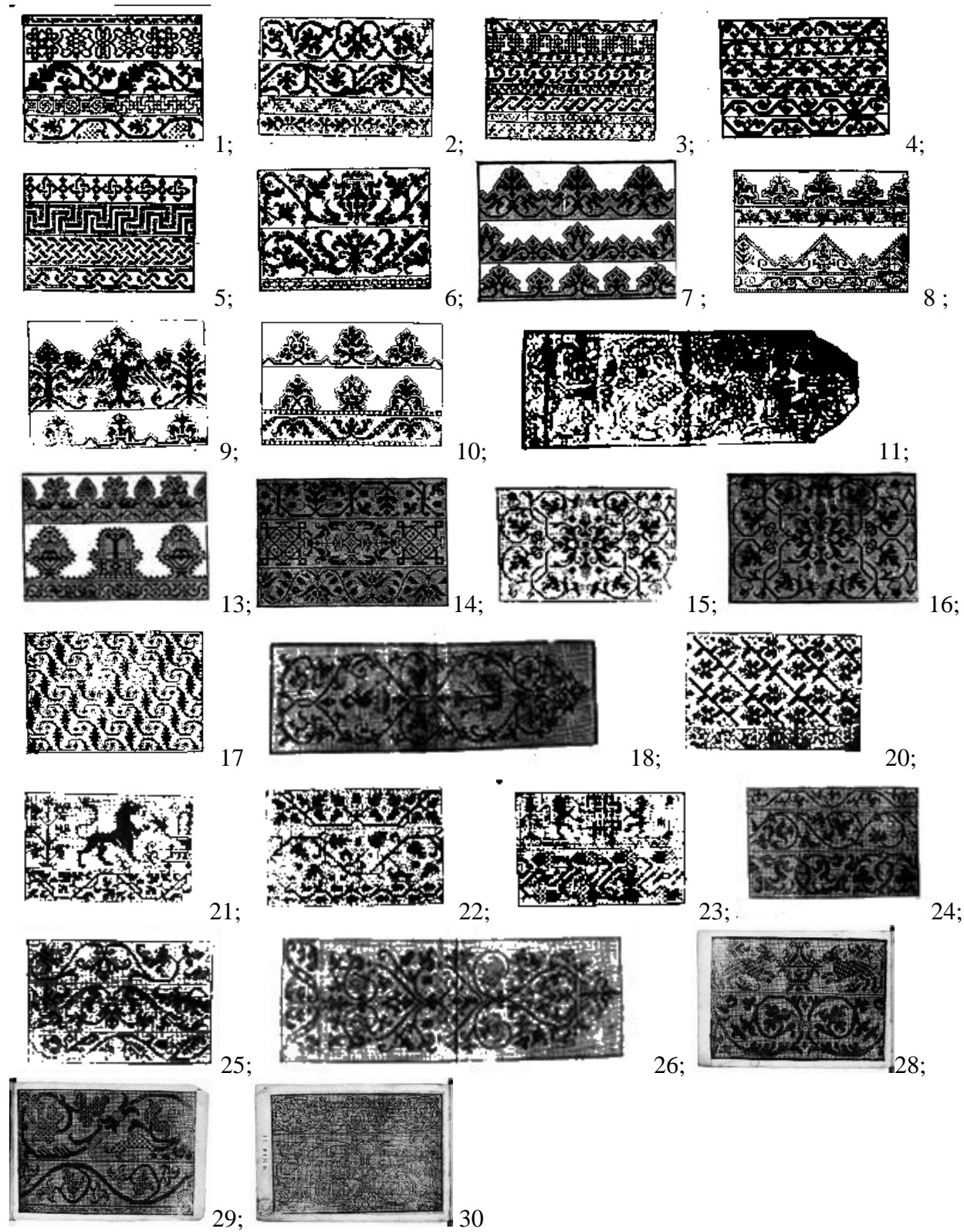
I Frutti does not include an author or publisher on the title page and it has no other written text. There is no printer's mark on the publication. The title page does, however, clearly indicate that it was produced in 1564. Due to similarities to other Venetian lace and embroidery books produced in the middle of the 16th century, Arthur Lotz, in his 1963 *Bibliographie der Modelbücher*, attributes authorship to the brothers, Giovanni-Battista and Marchio Sessa and their heirs (Lotz number 101, pages 179-180). Lotz specifically mentions the way the title is written, the font used, and how the plates were designed as significant indicators of the probable the authors. Lotz notes that this form of embroidery as being found in Bindoni's 1559 *Ricchezze, Libro Secondo*, also printed by the Sessa brothers. This additional relationship between the two books further documents the probability that *I Frutti* was produced by the Sessa brothers.

Bindoni, Giovanni Antonio di Bernardino. *Ricchezze. Libro Secondo. Opera Nova di Recami, Intitvlata Le Ricchezze, Nella quale fi ritroua uarie, & diuerfe forti di mostre di punto in stuora ä fogliami, & _di punto in aiere, & punto tagliato*…. Vinegia. 1559.

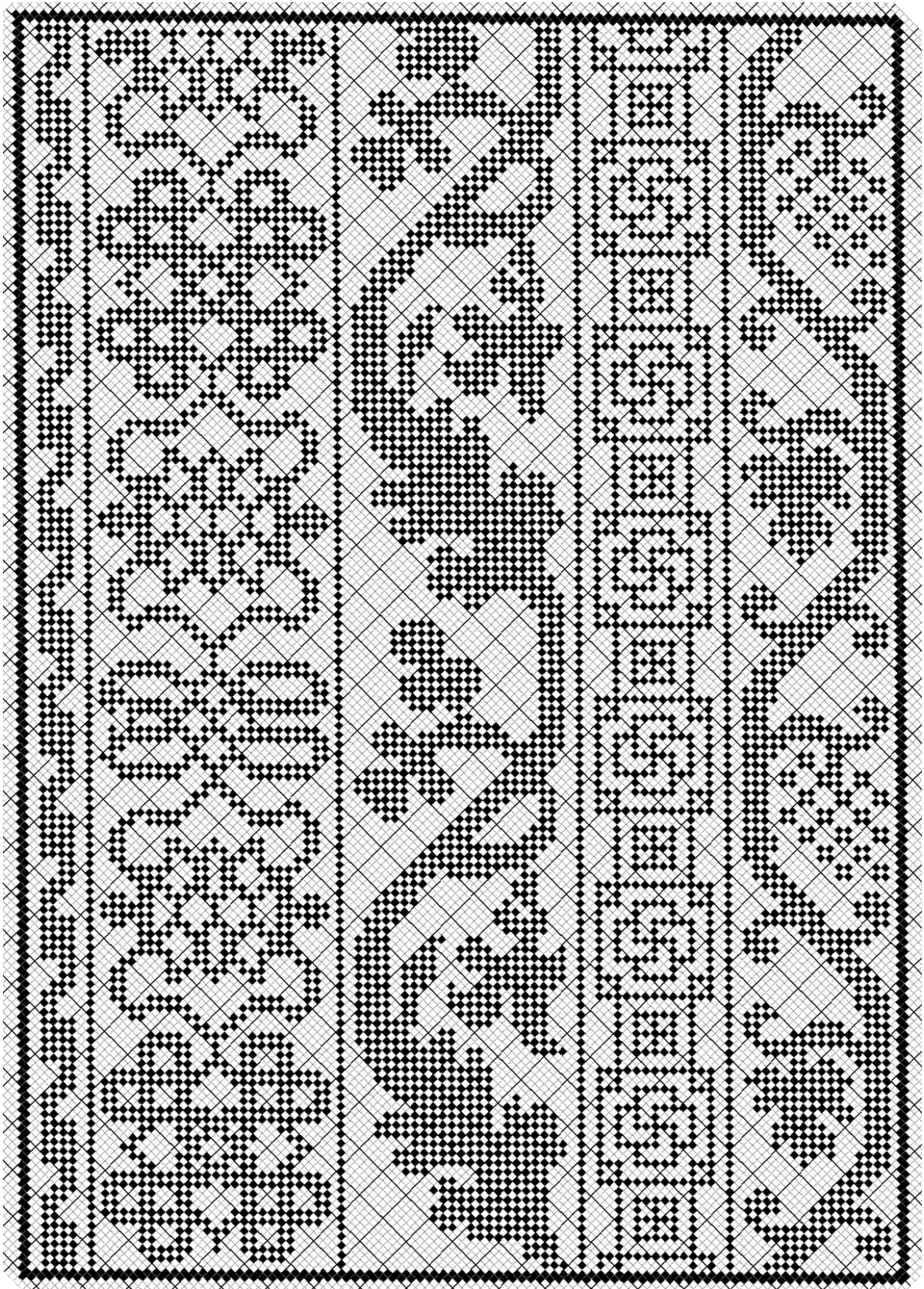
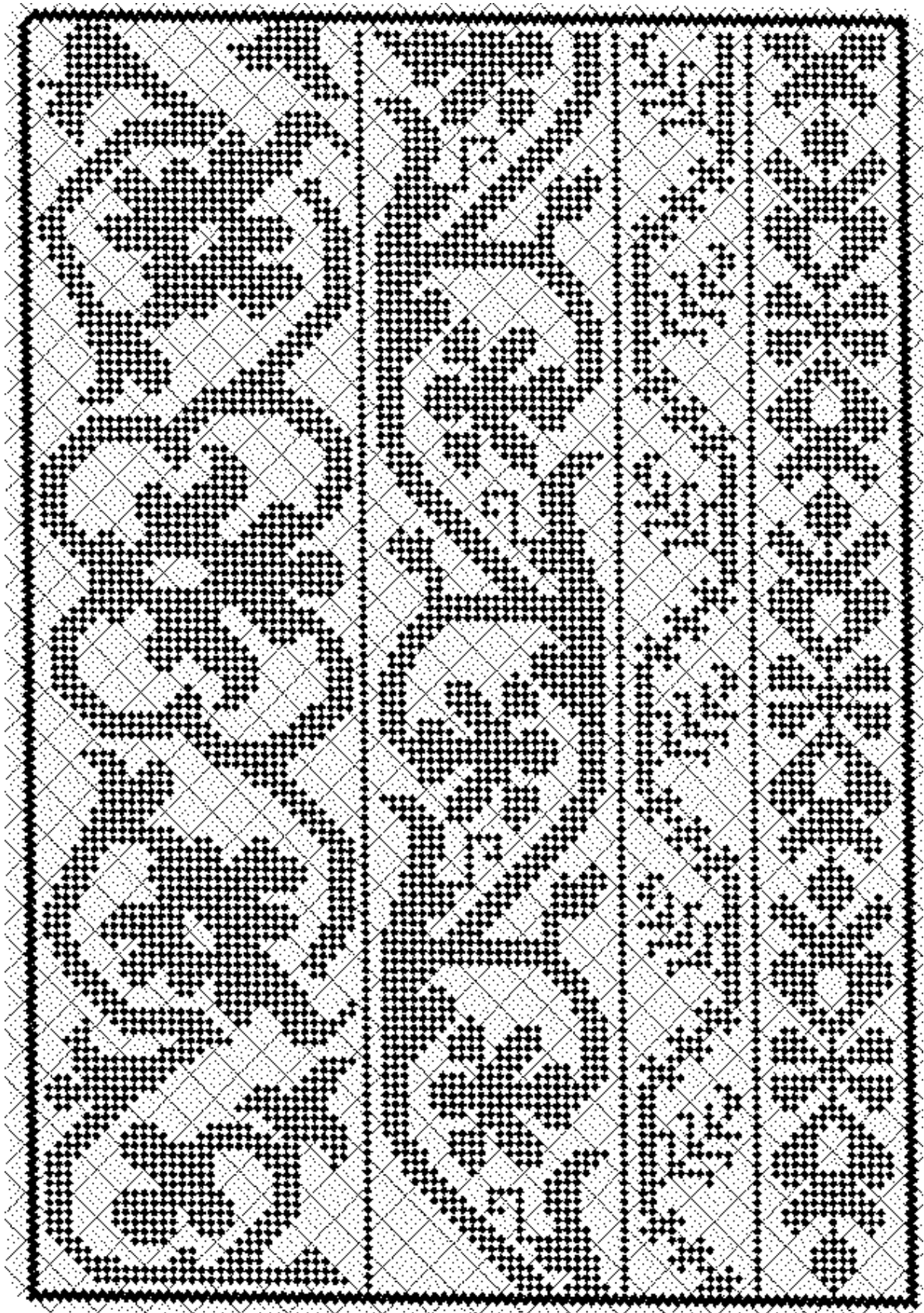
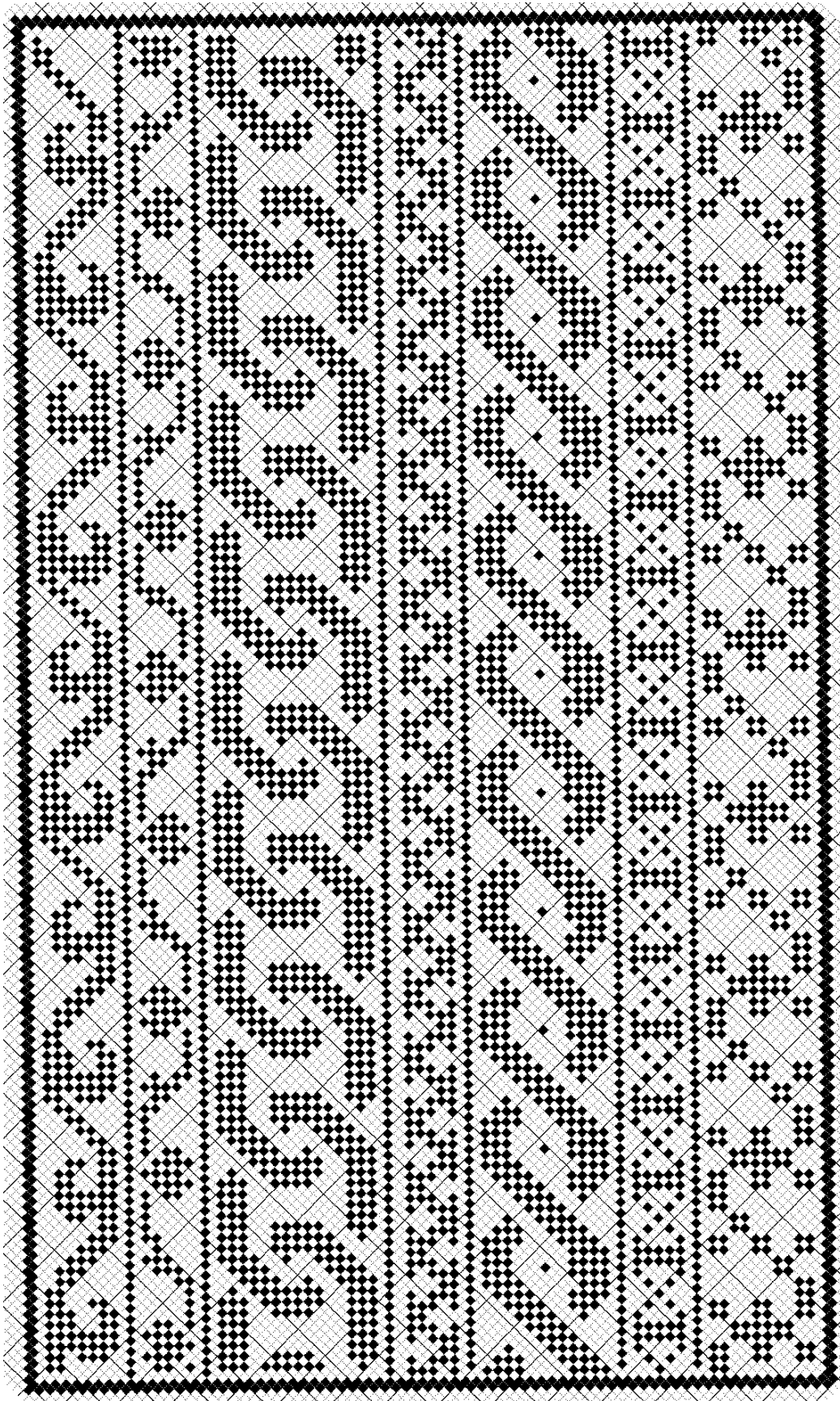
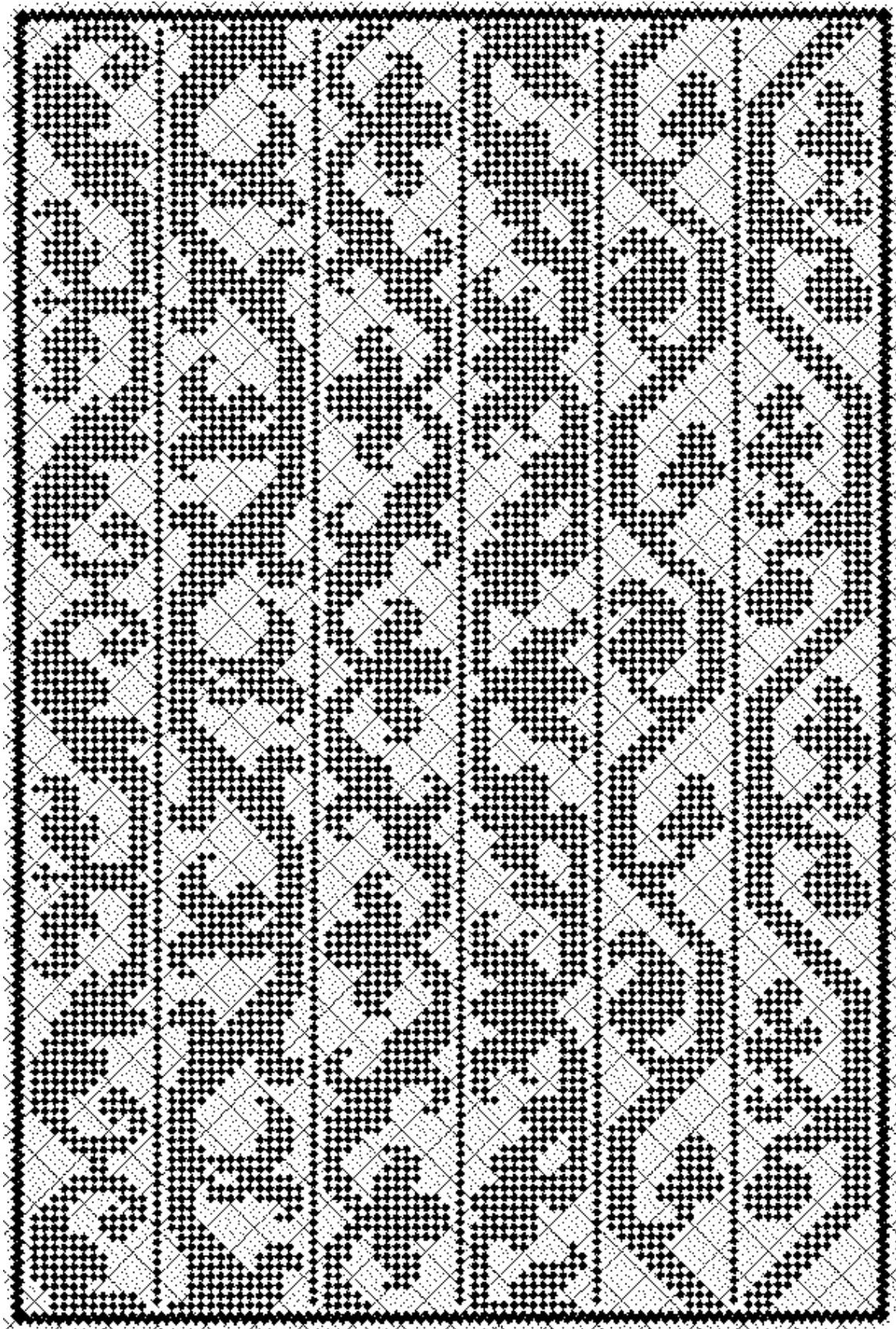
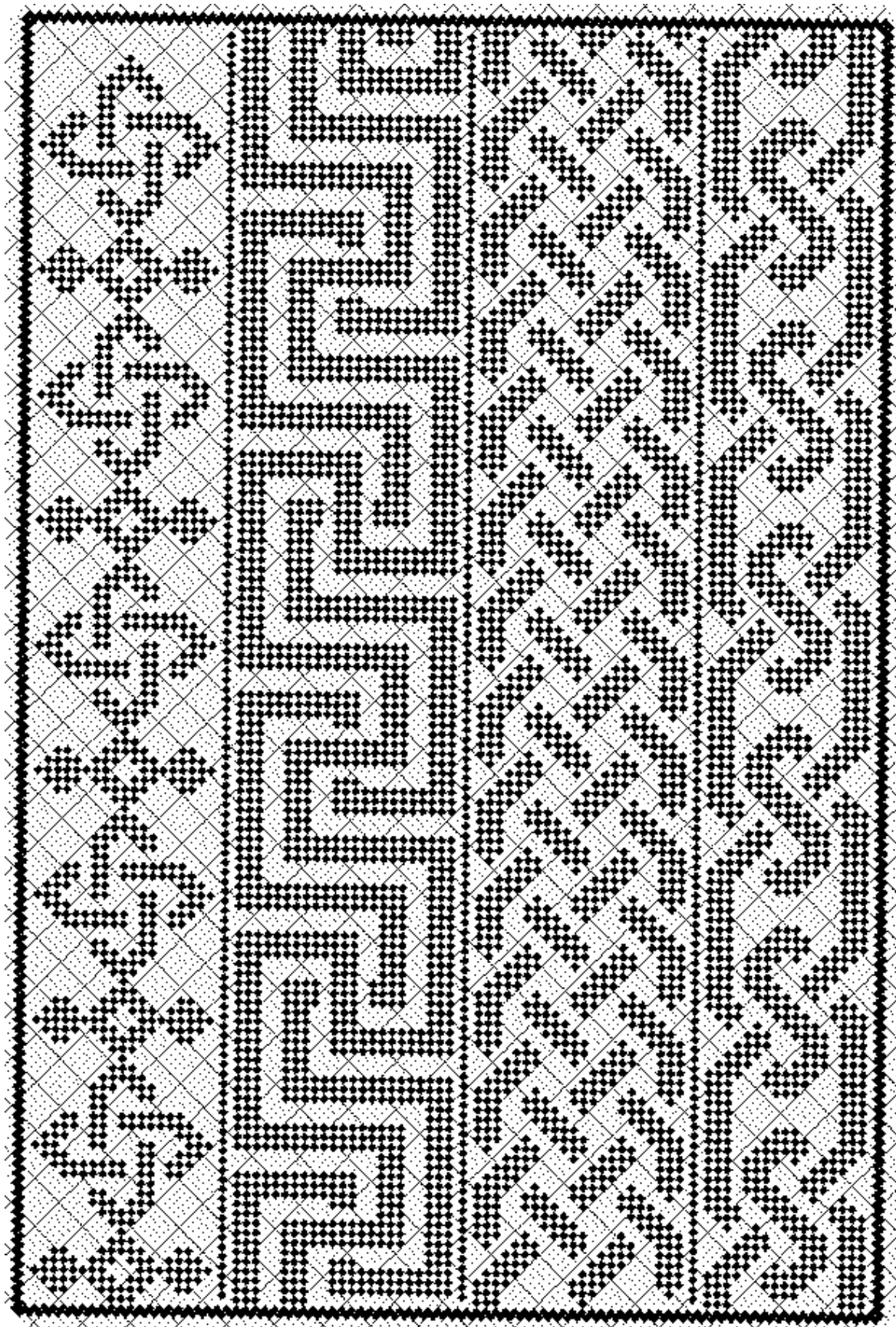
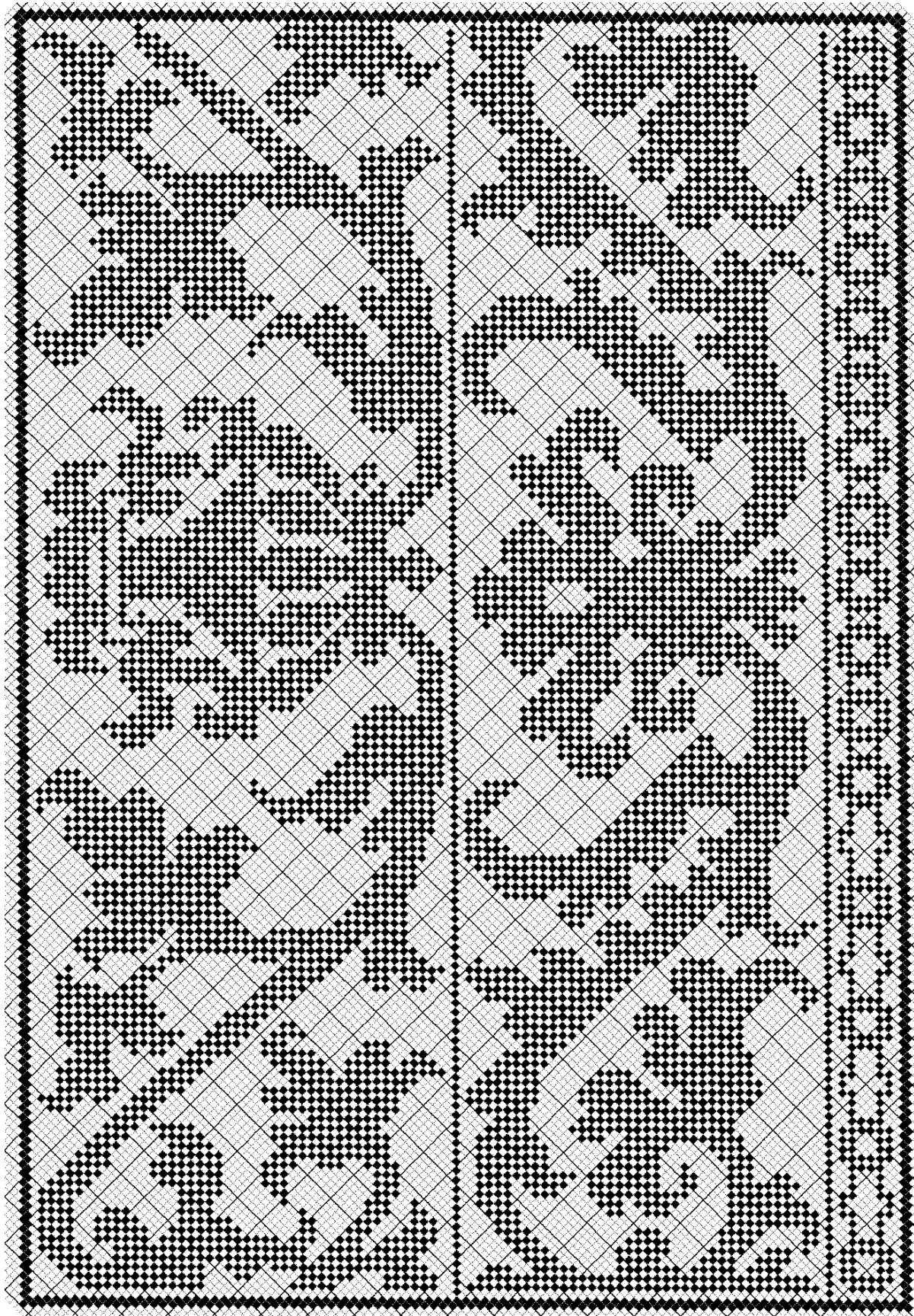
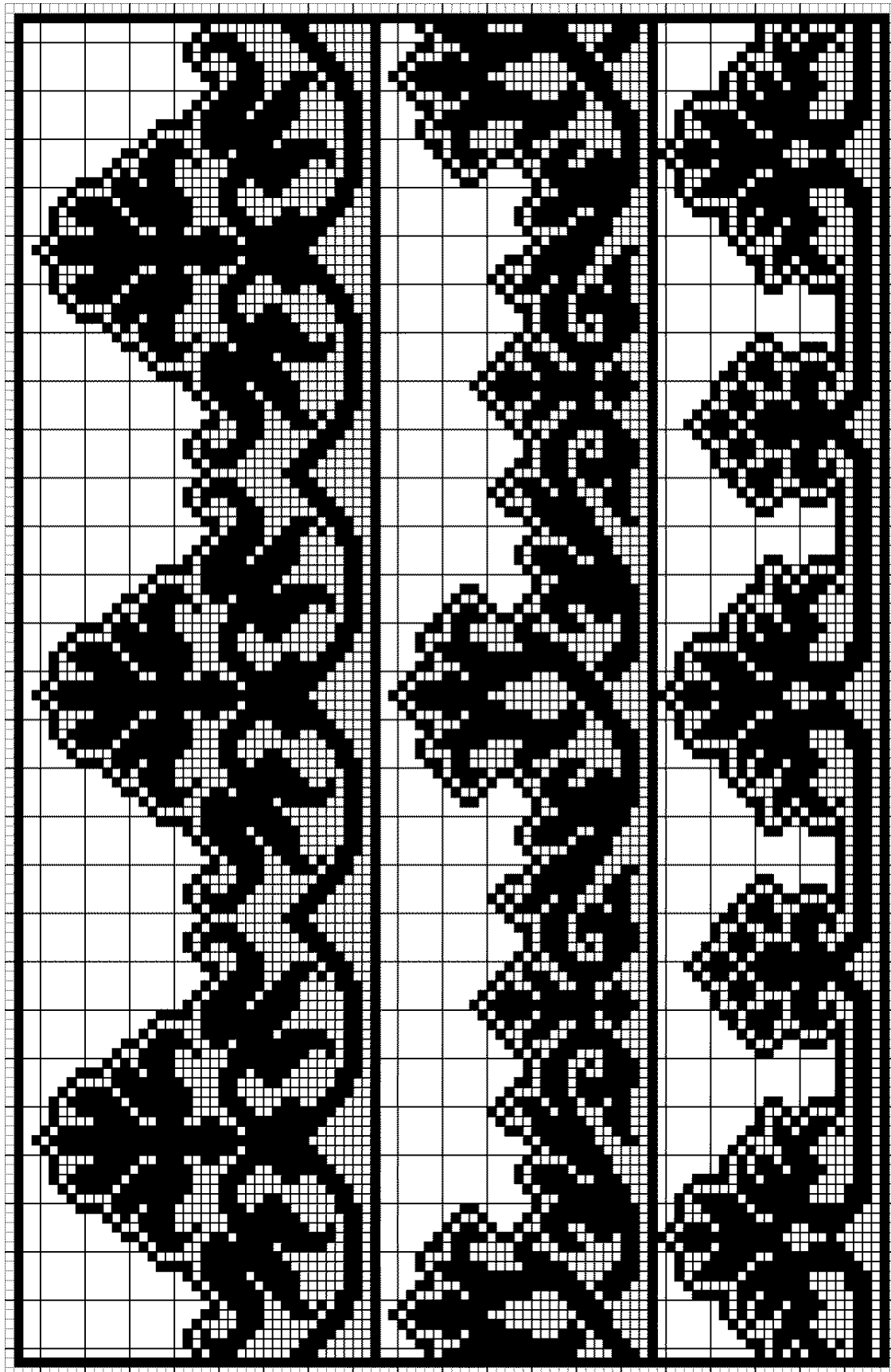
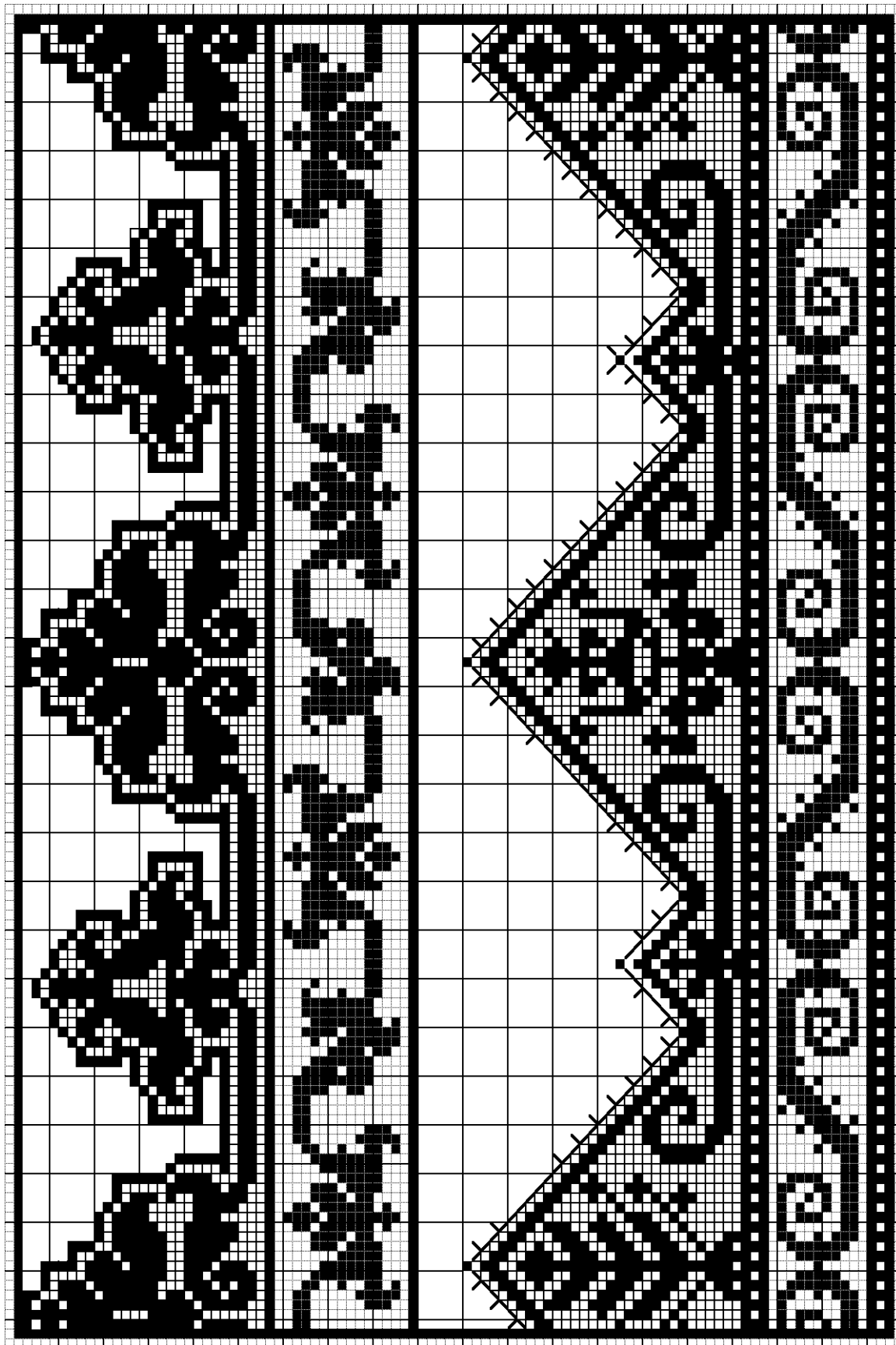
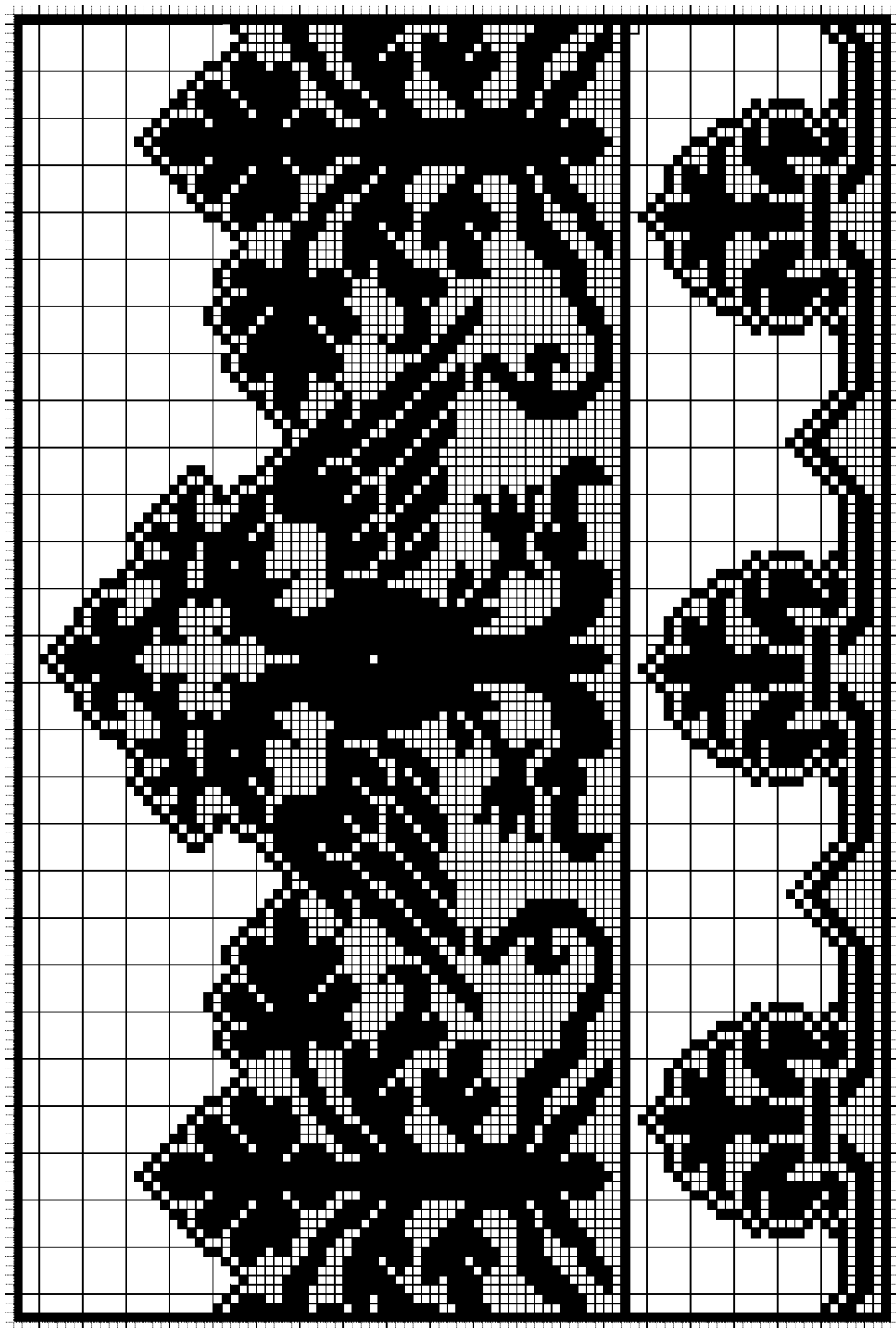
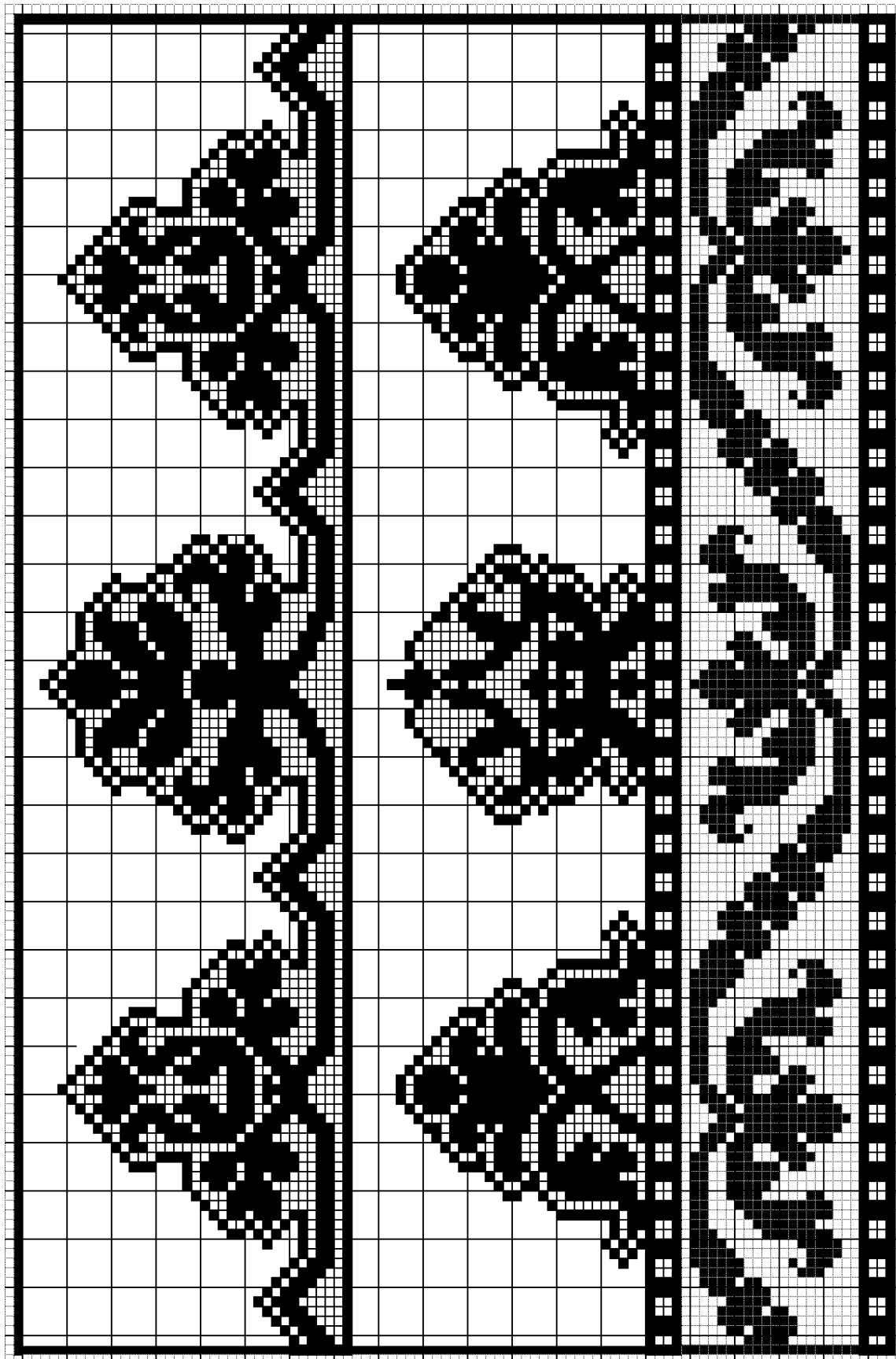
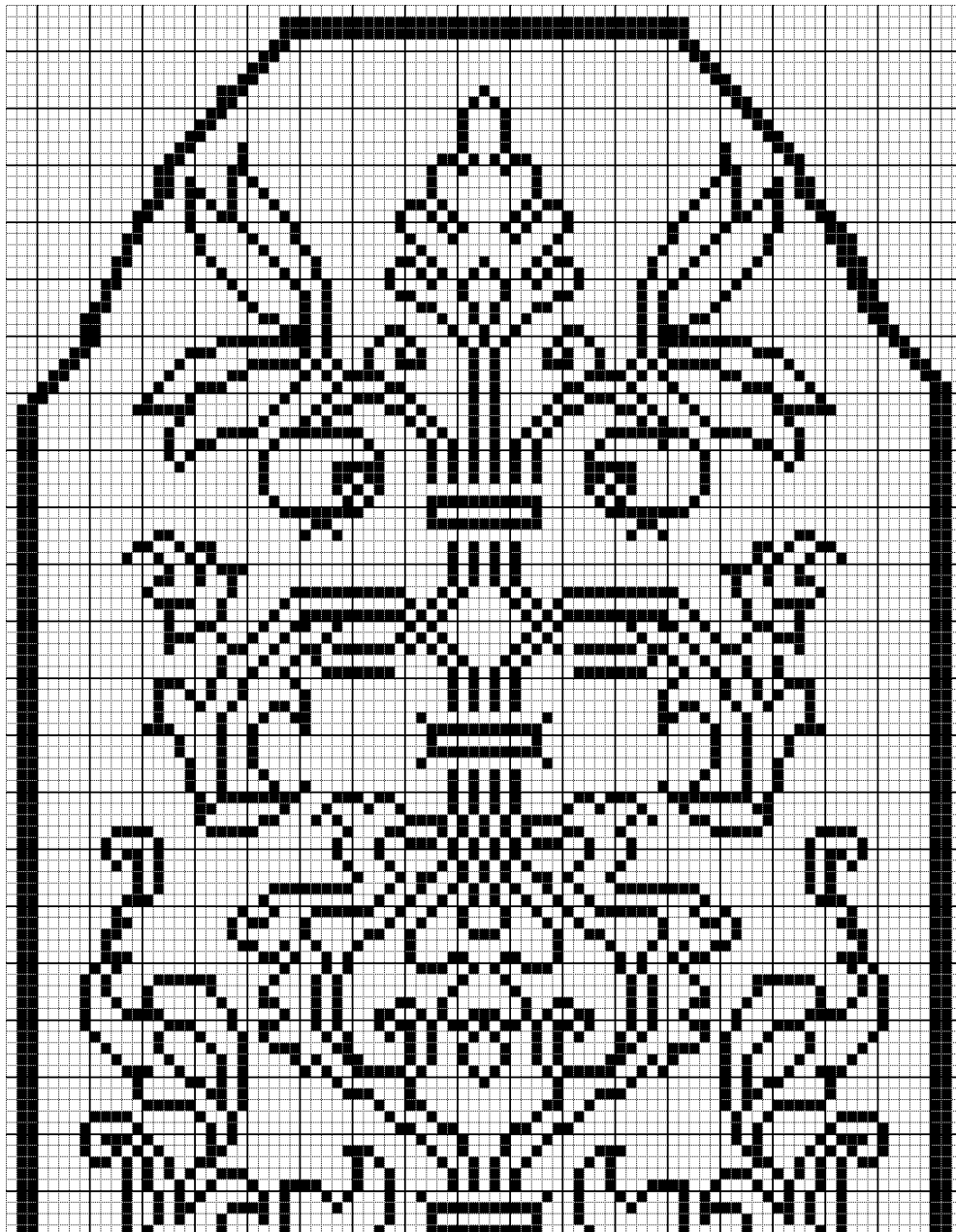
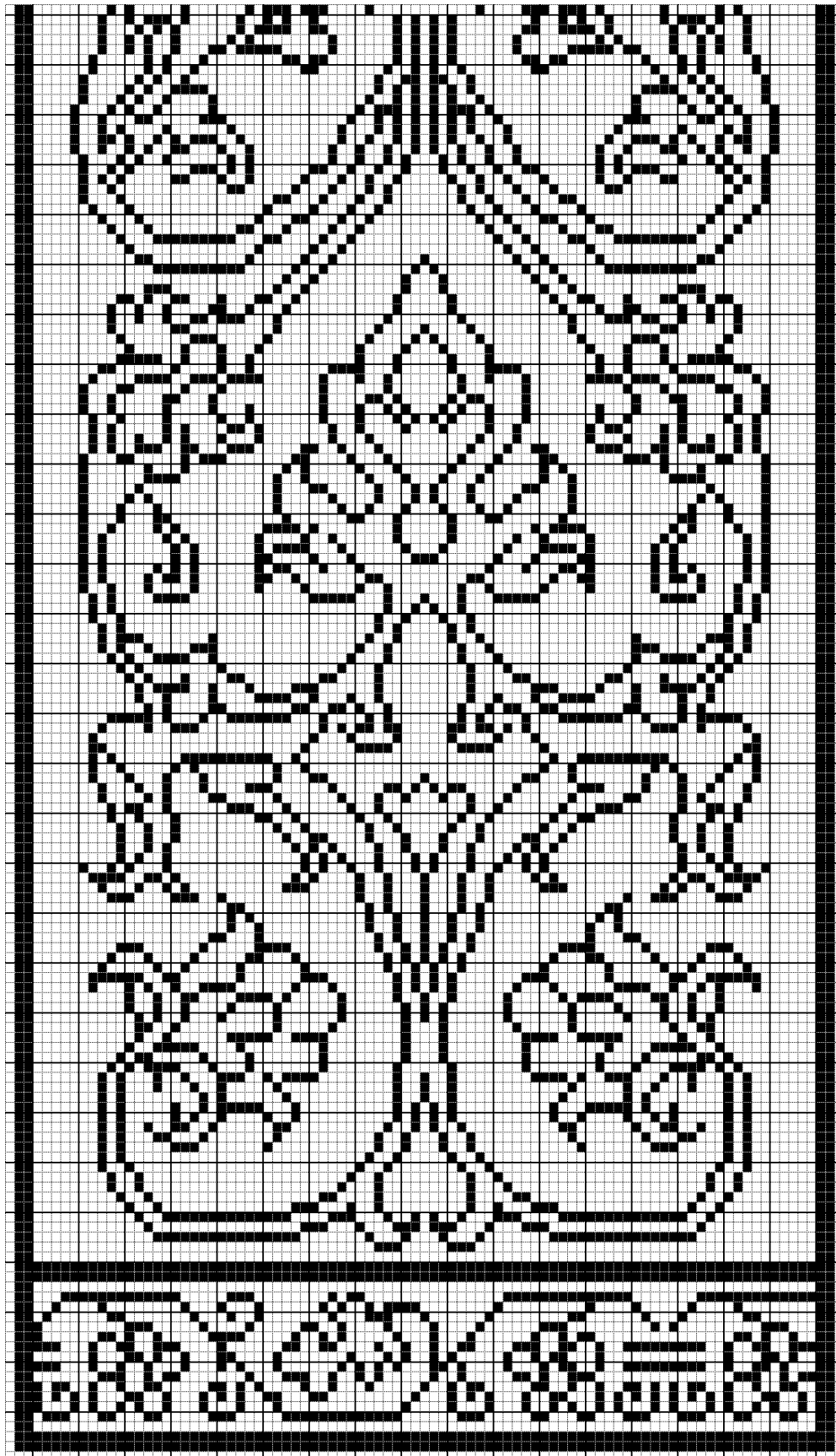
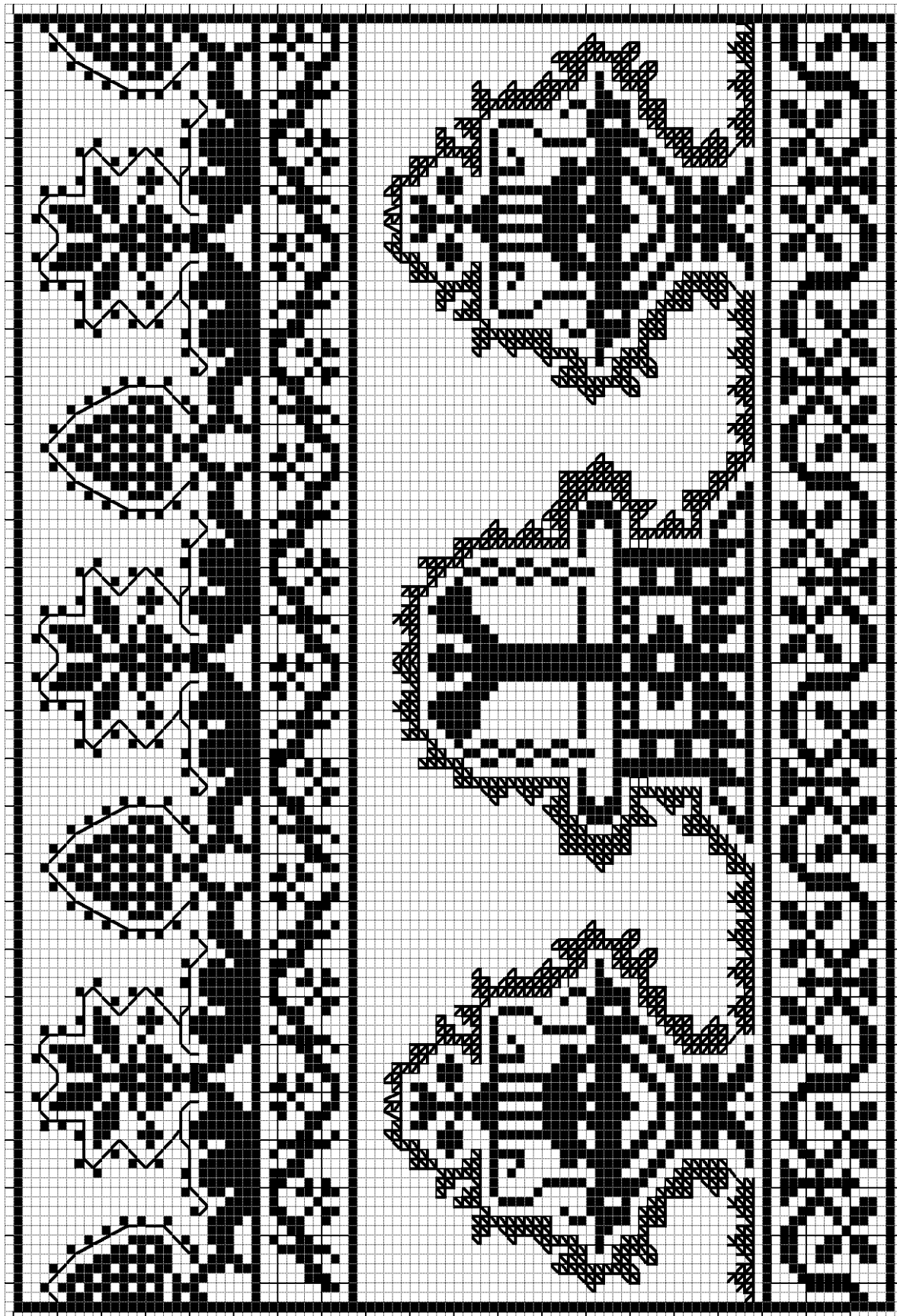
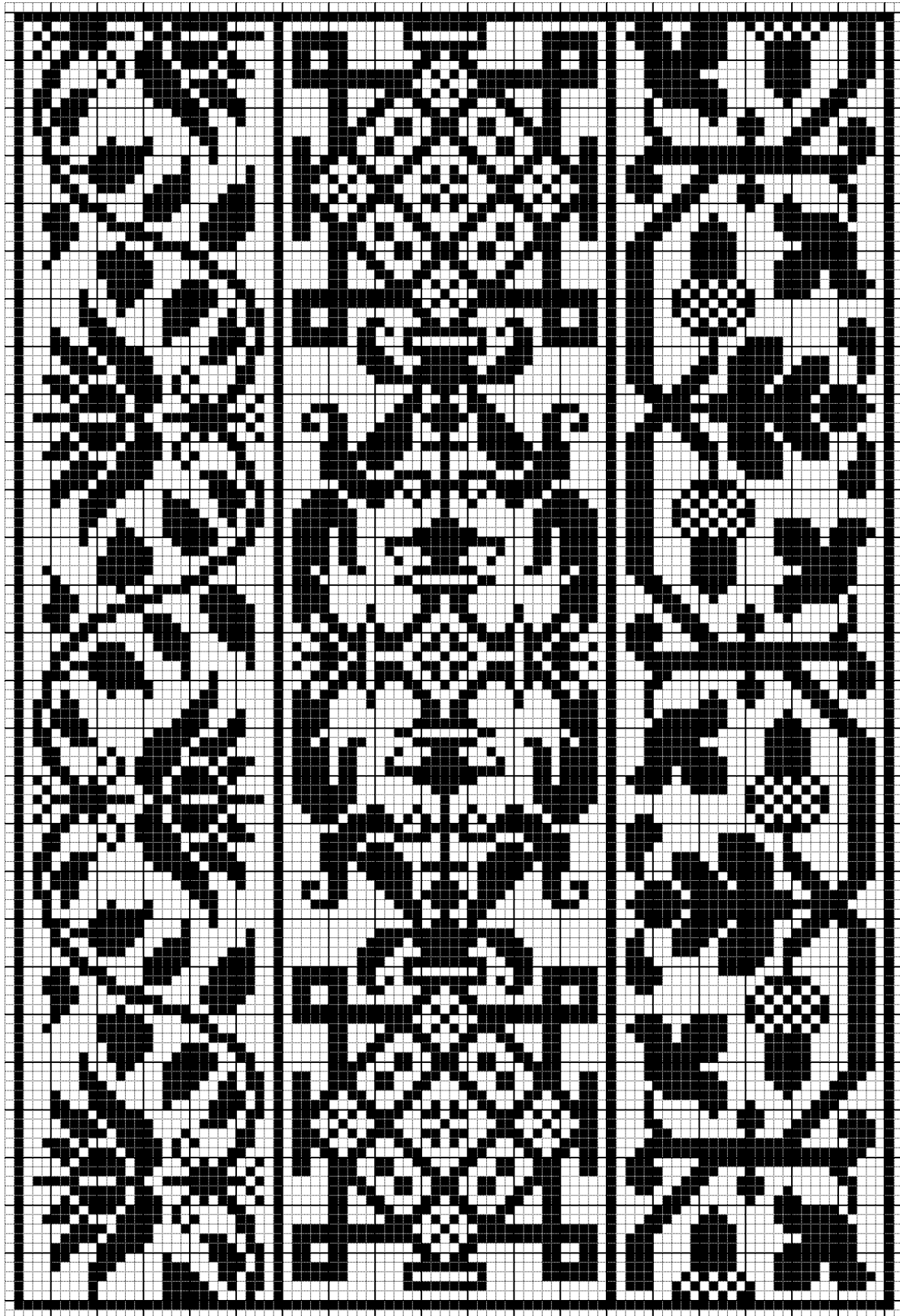
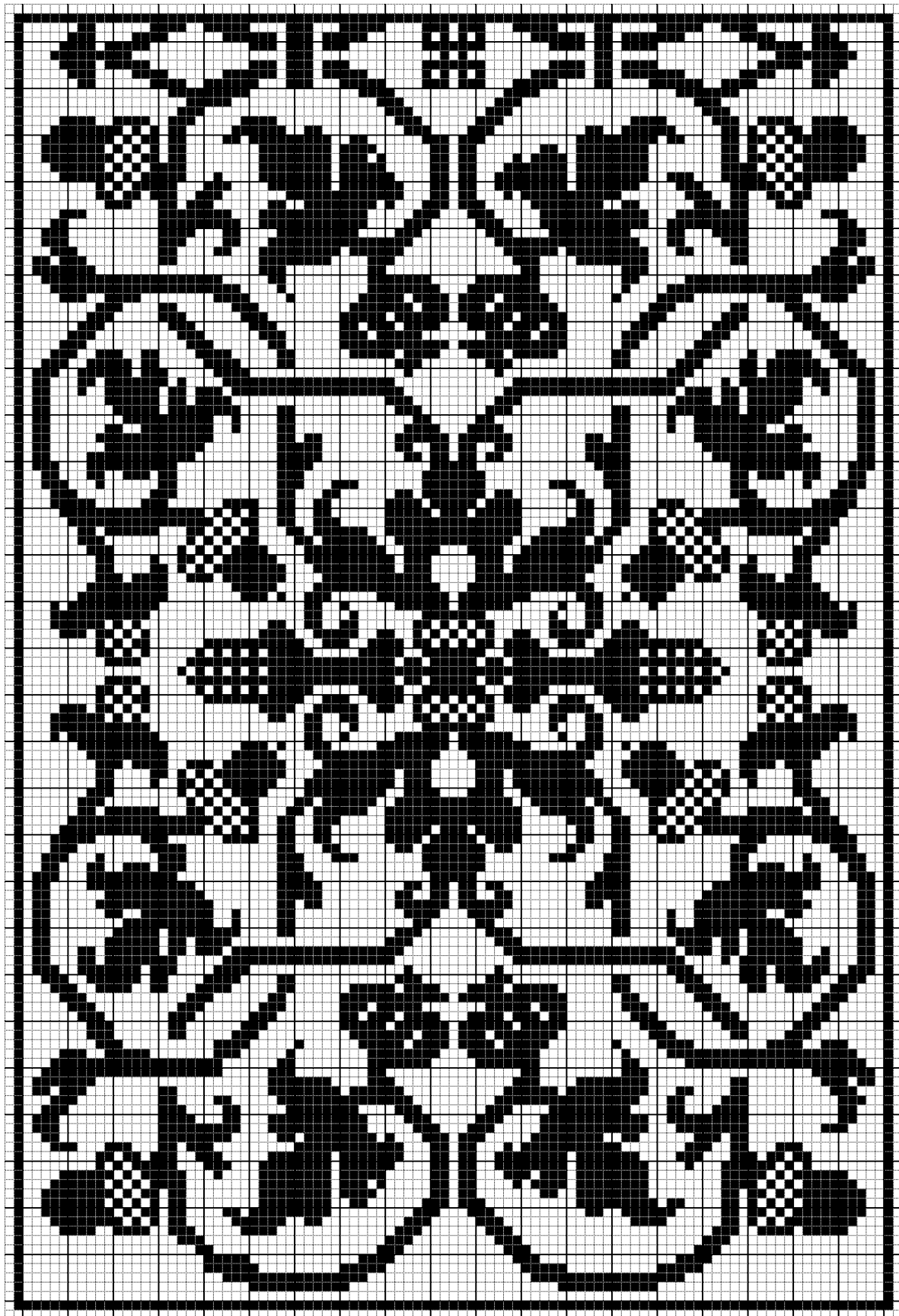
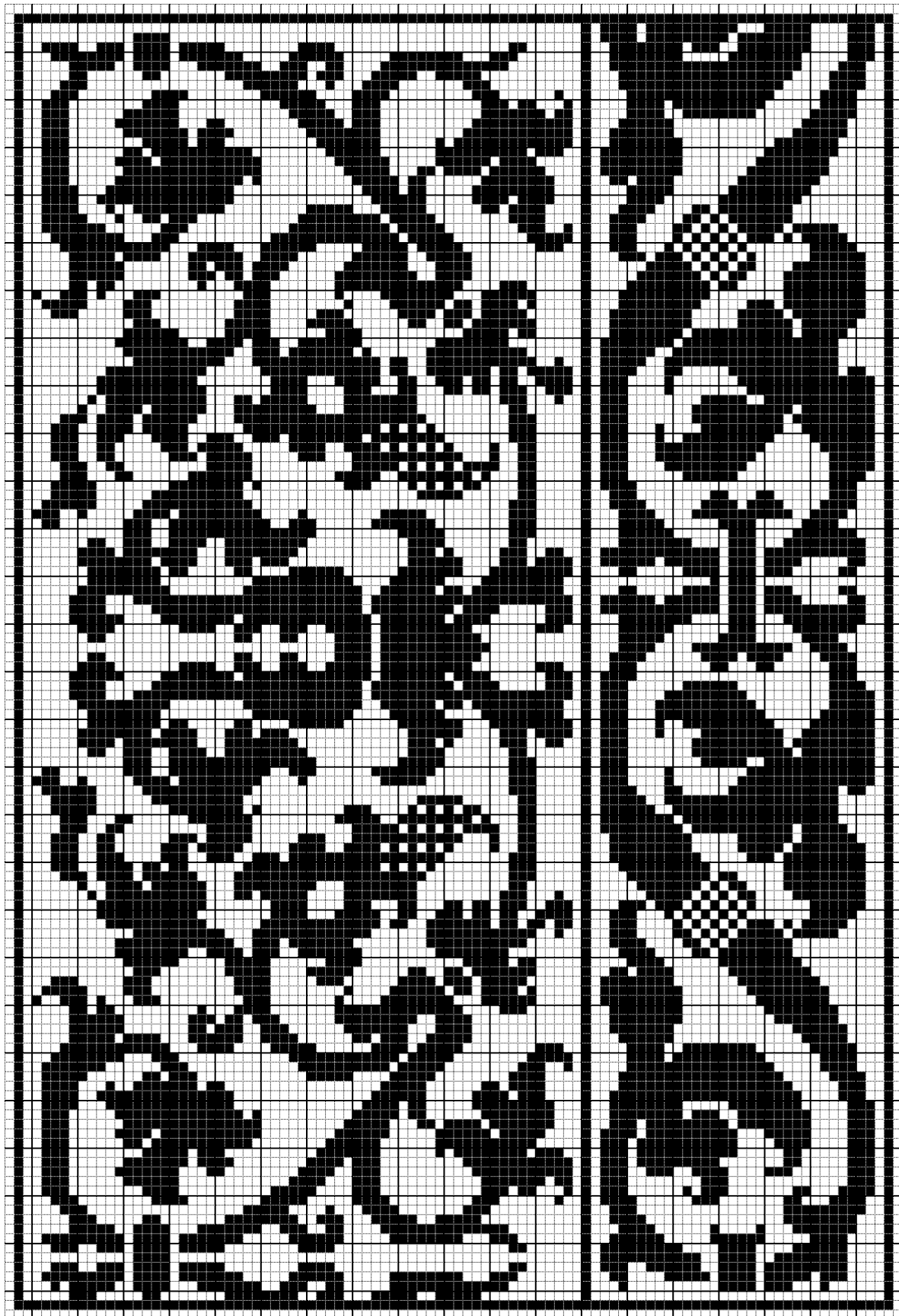
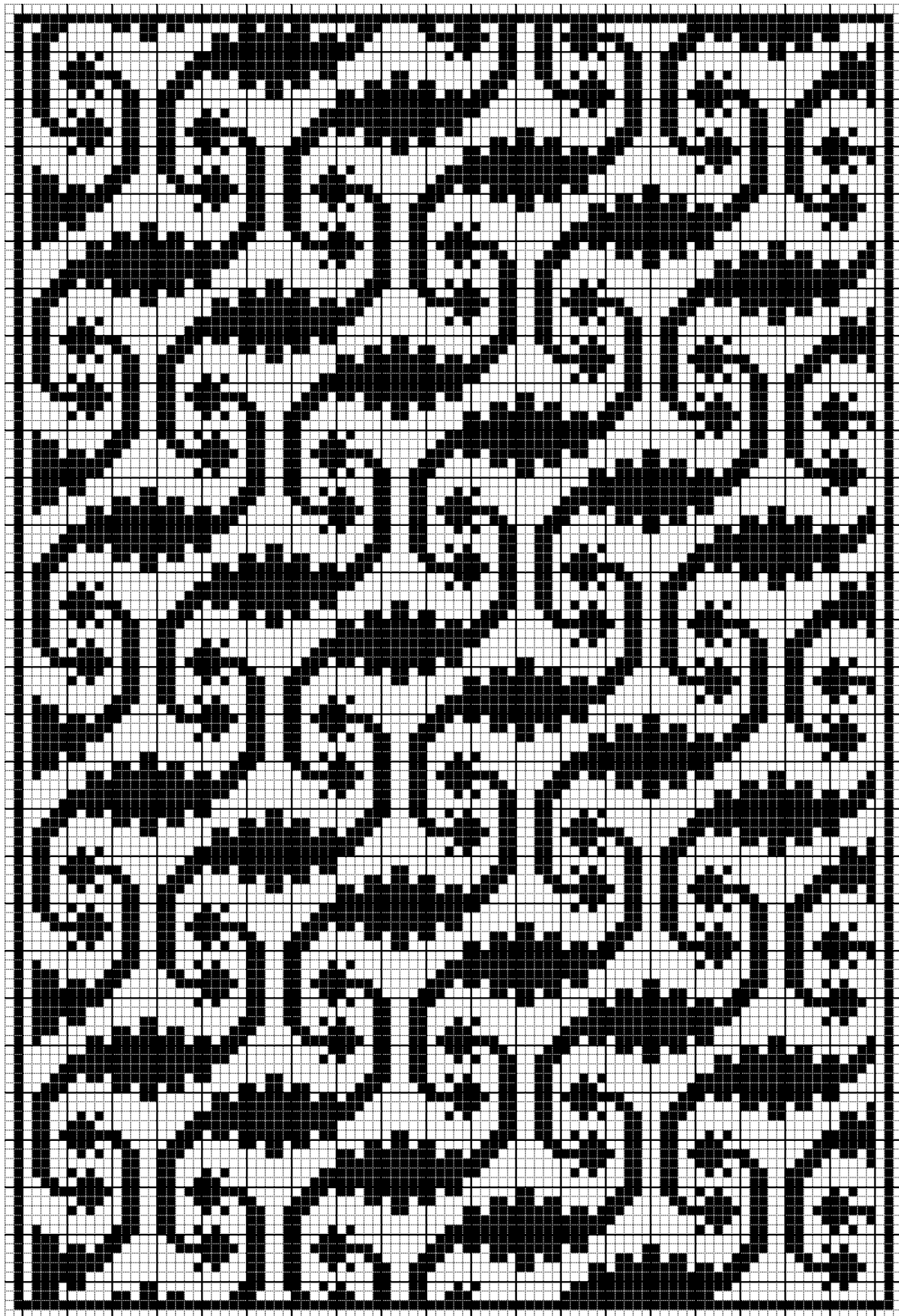
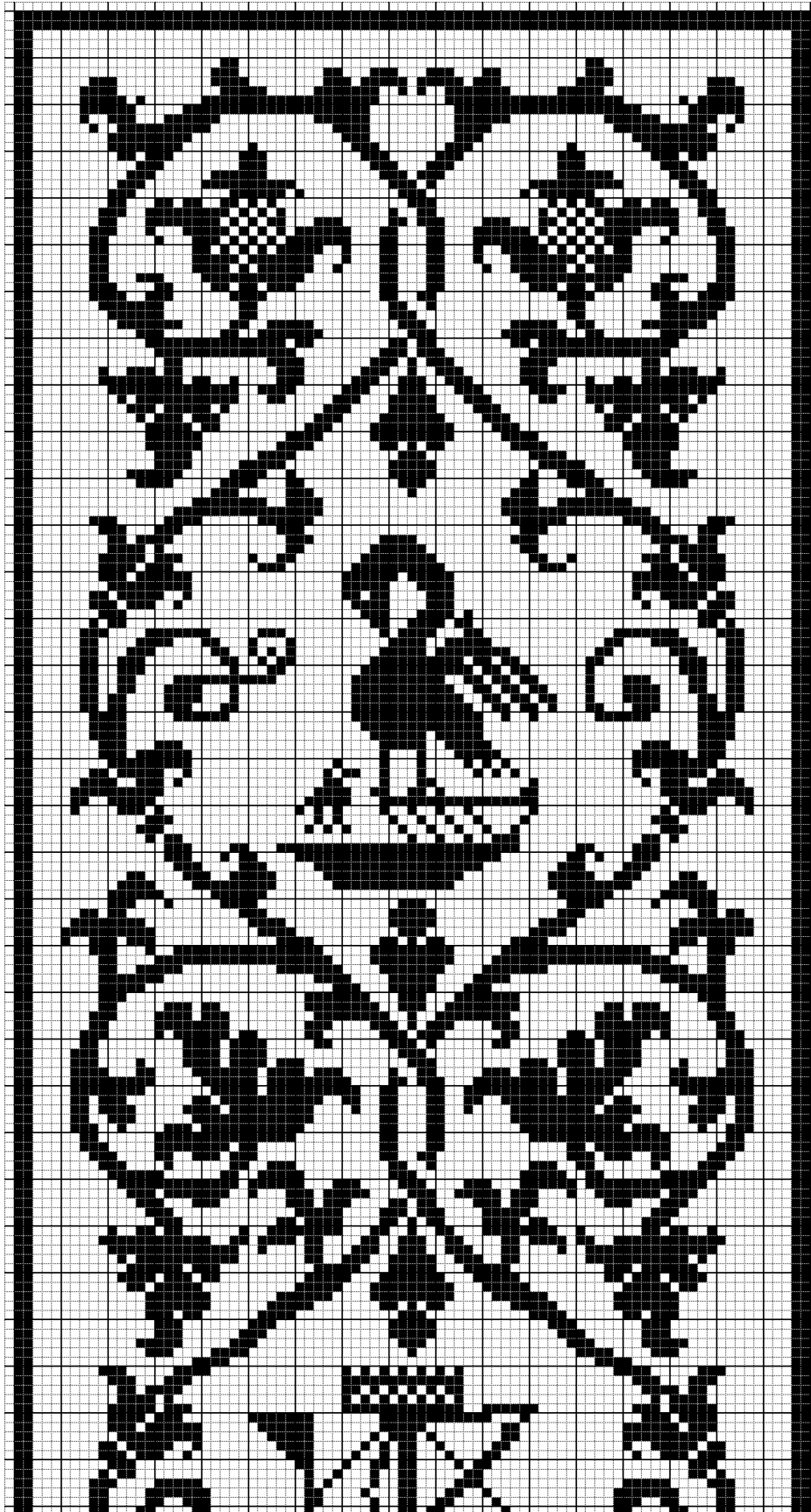
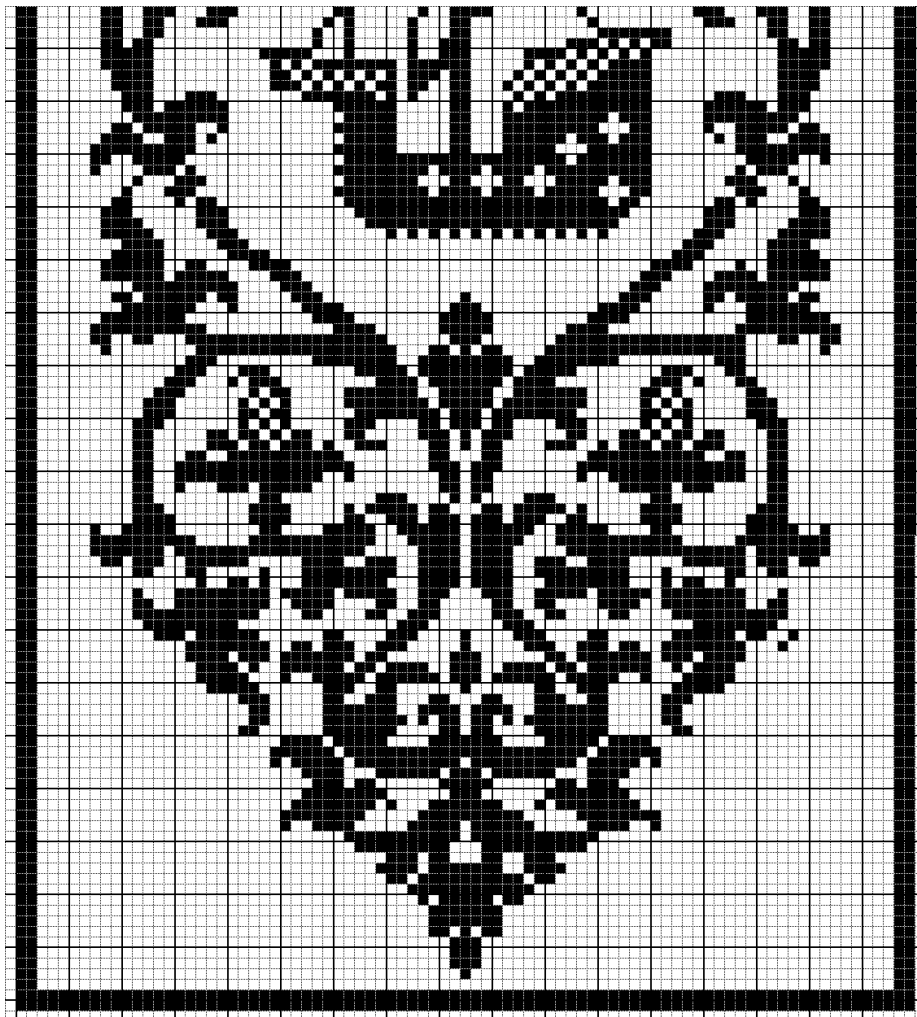
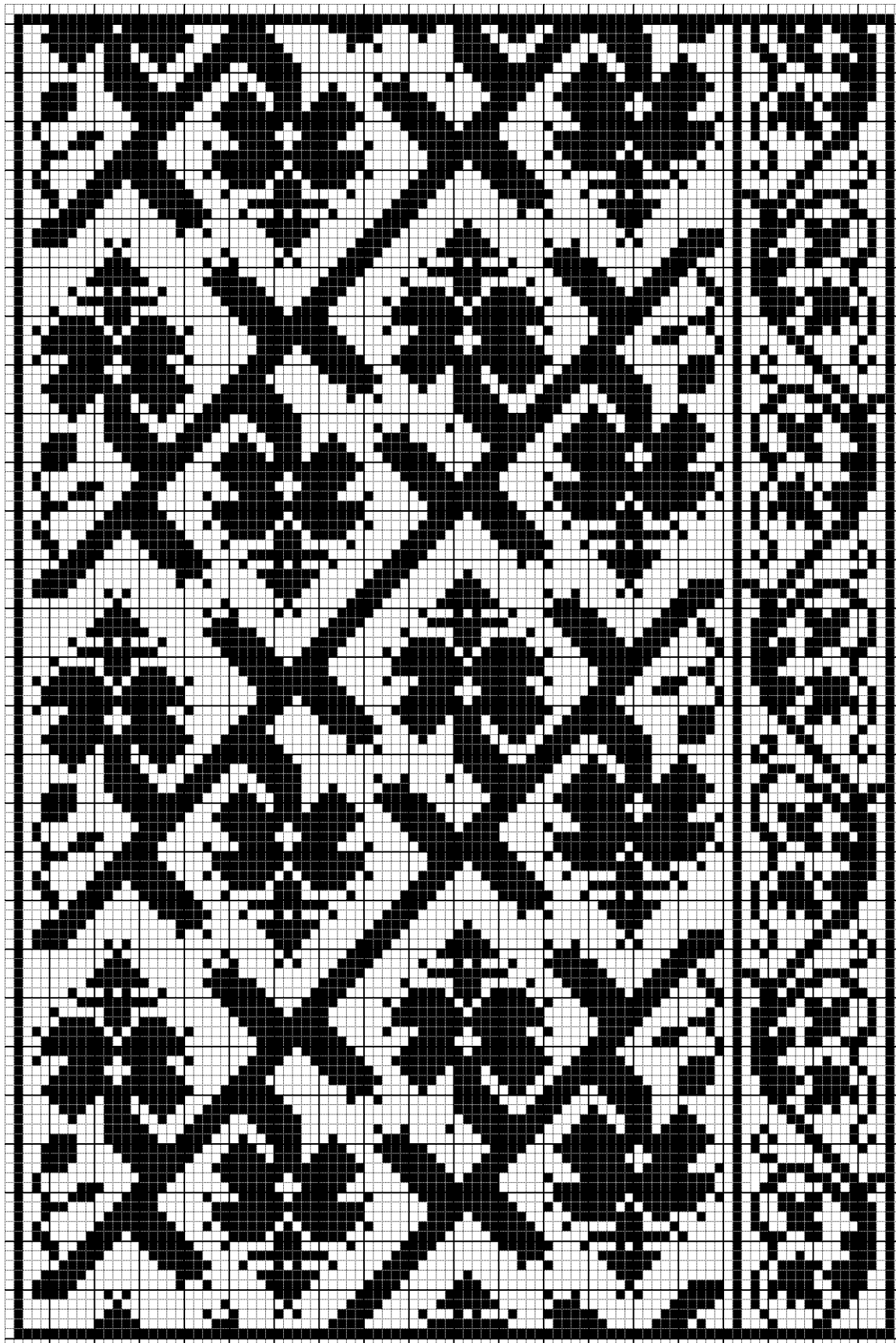
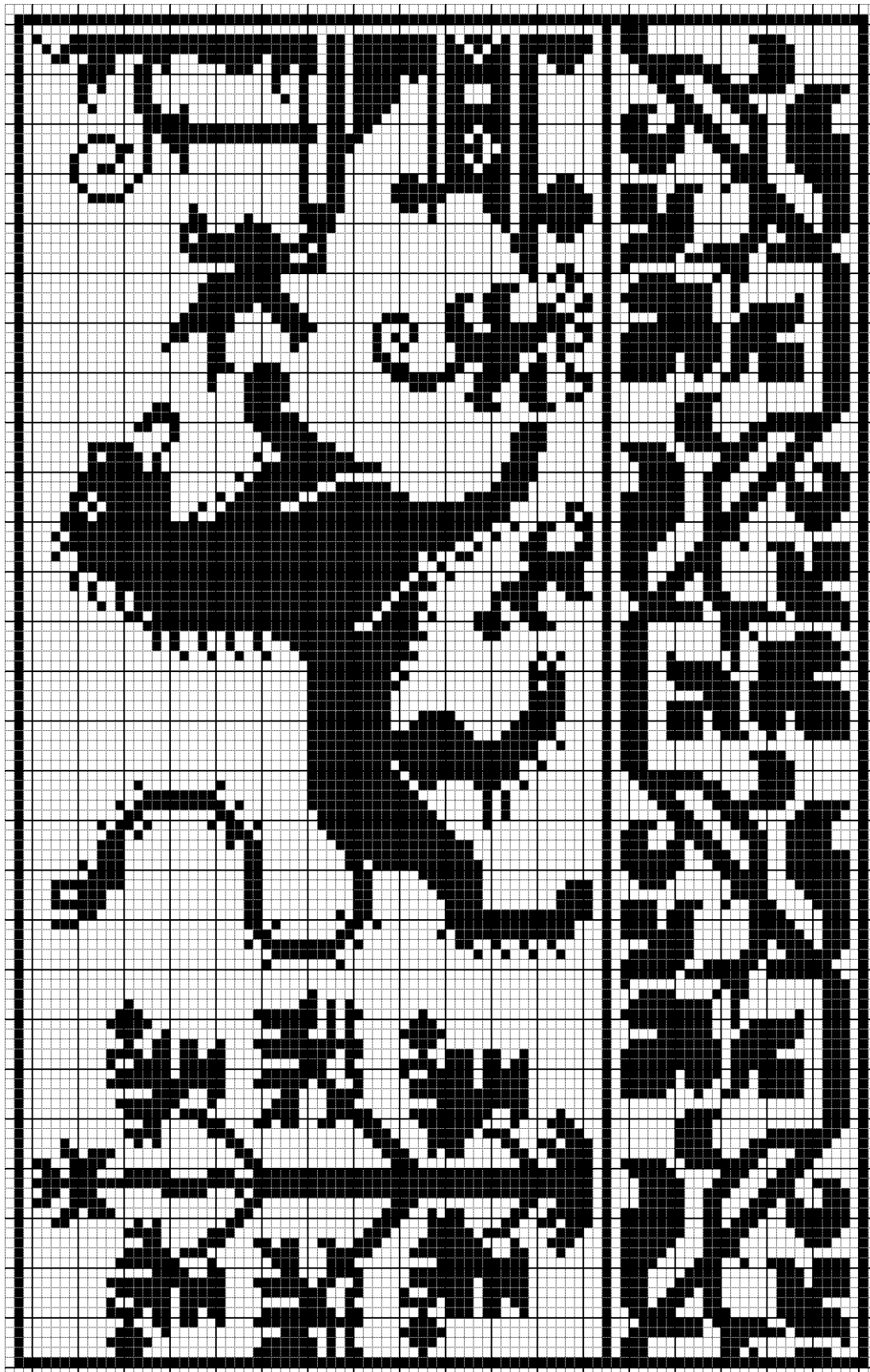
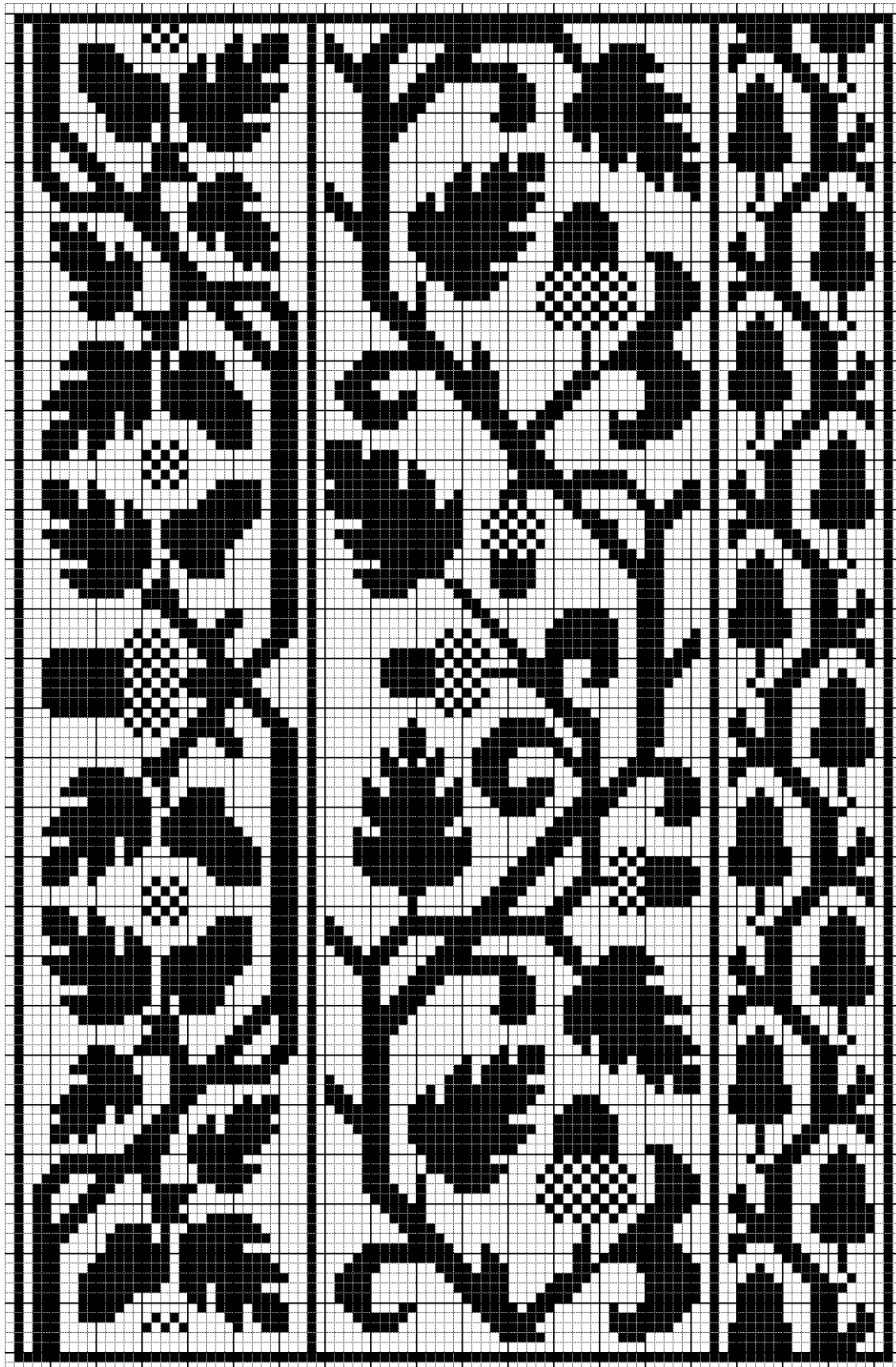
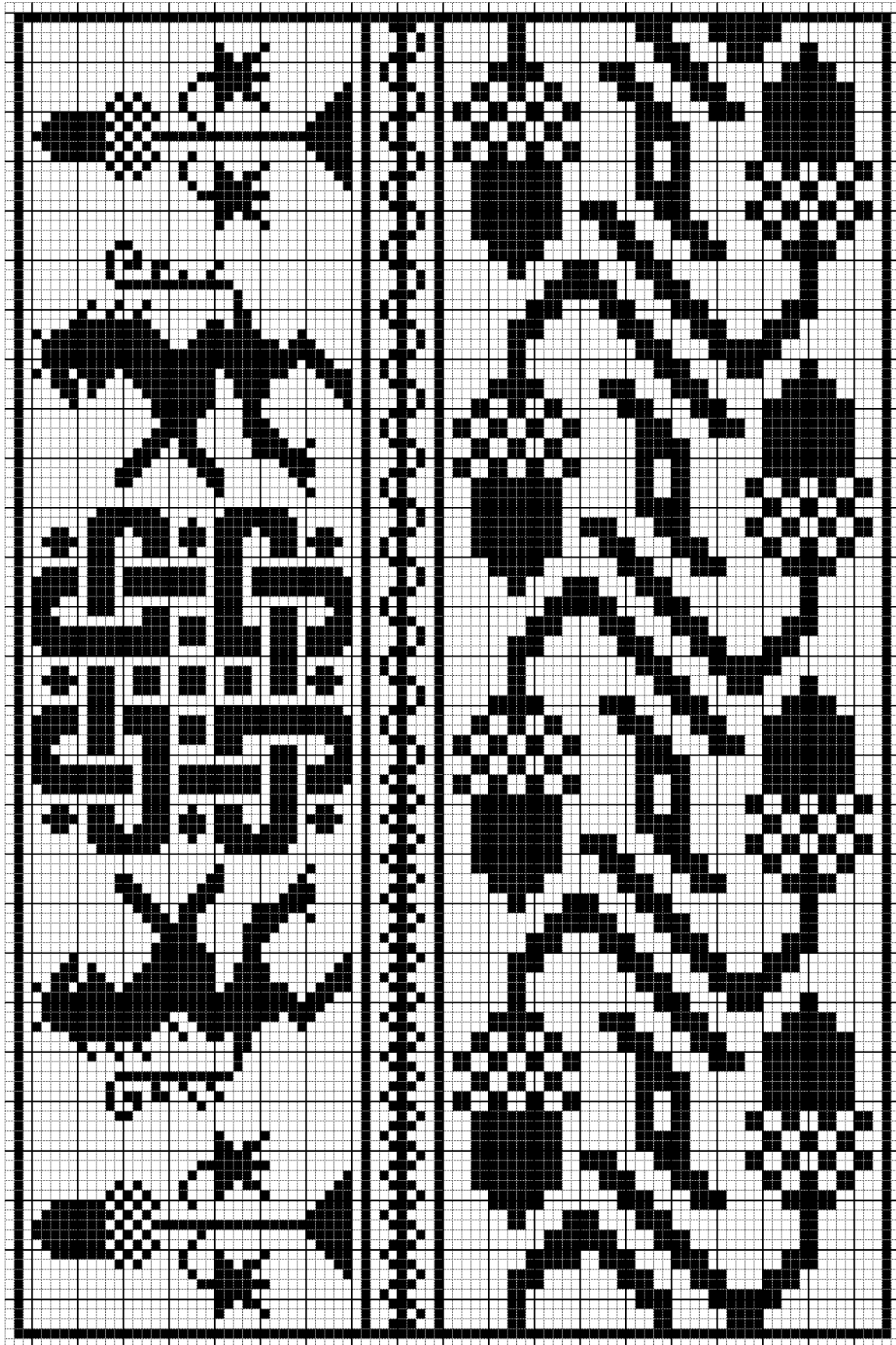
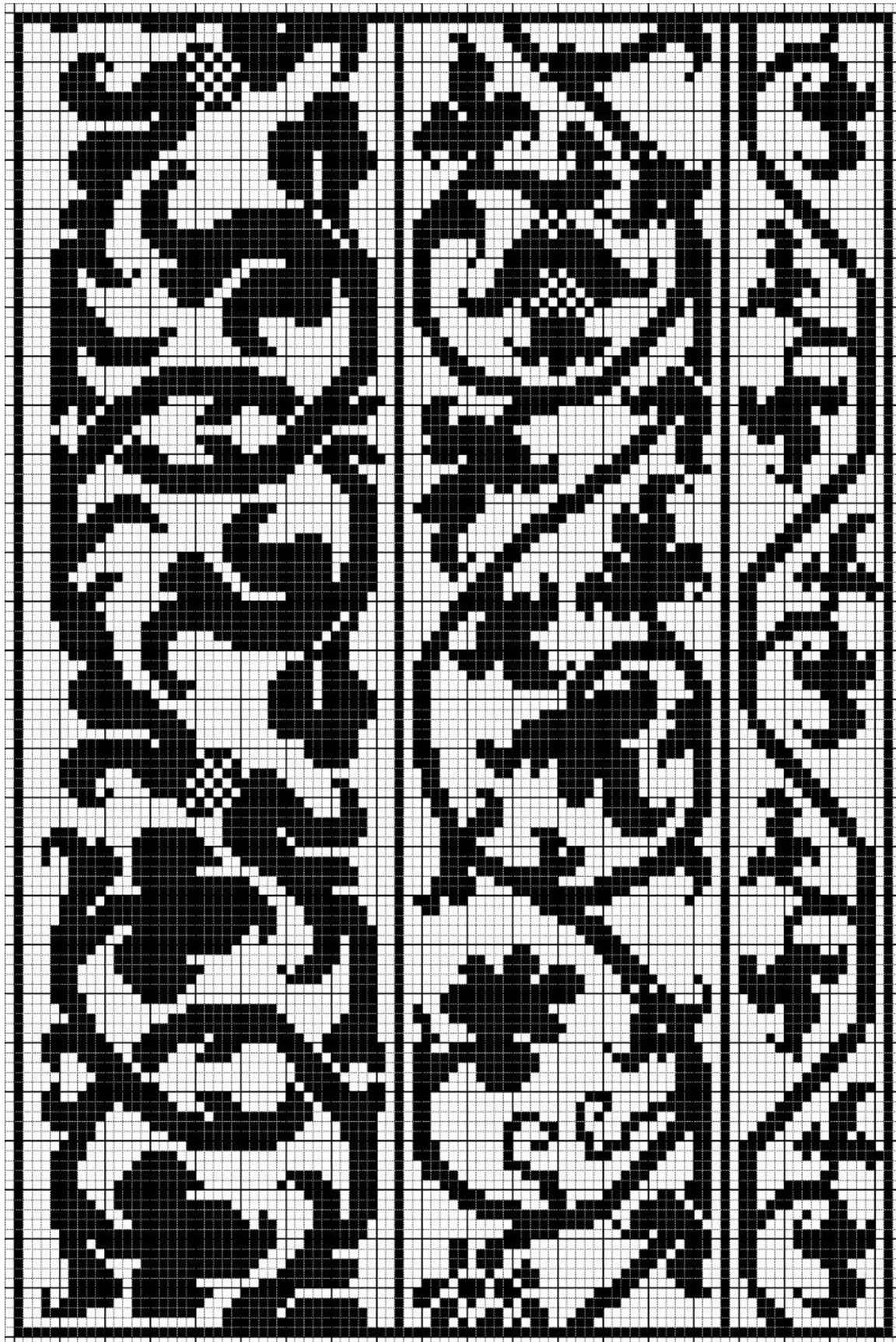
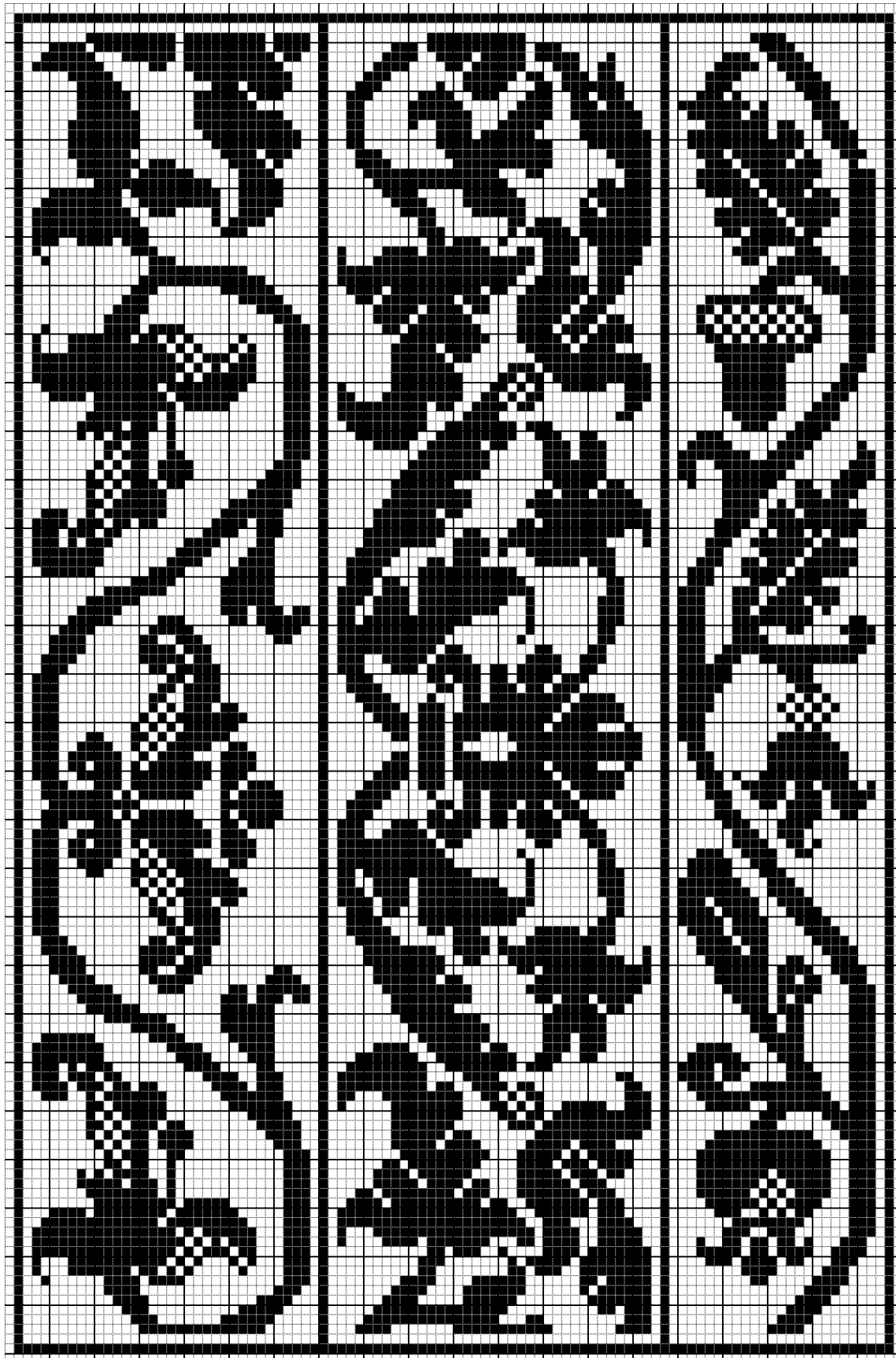
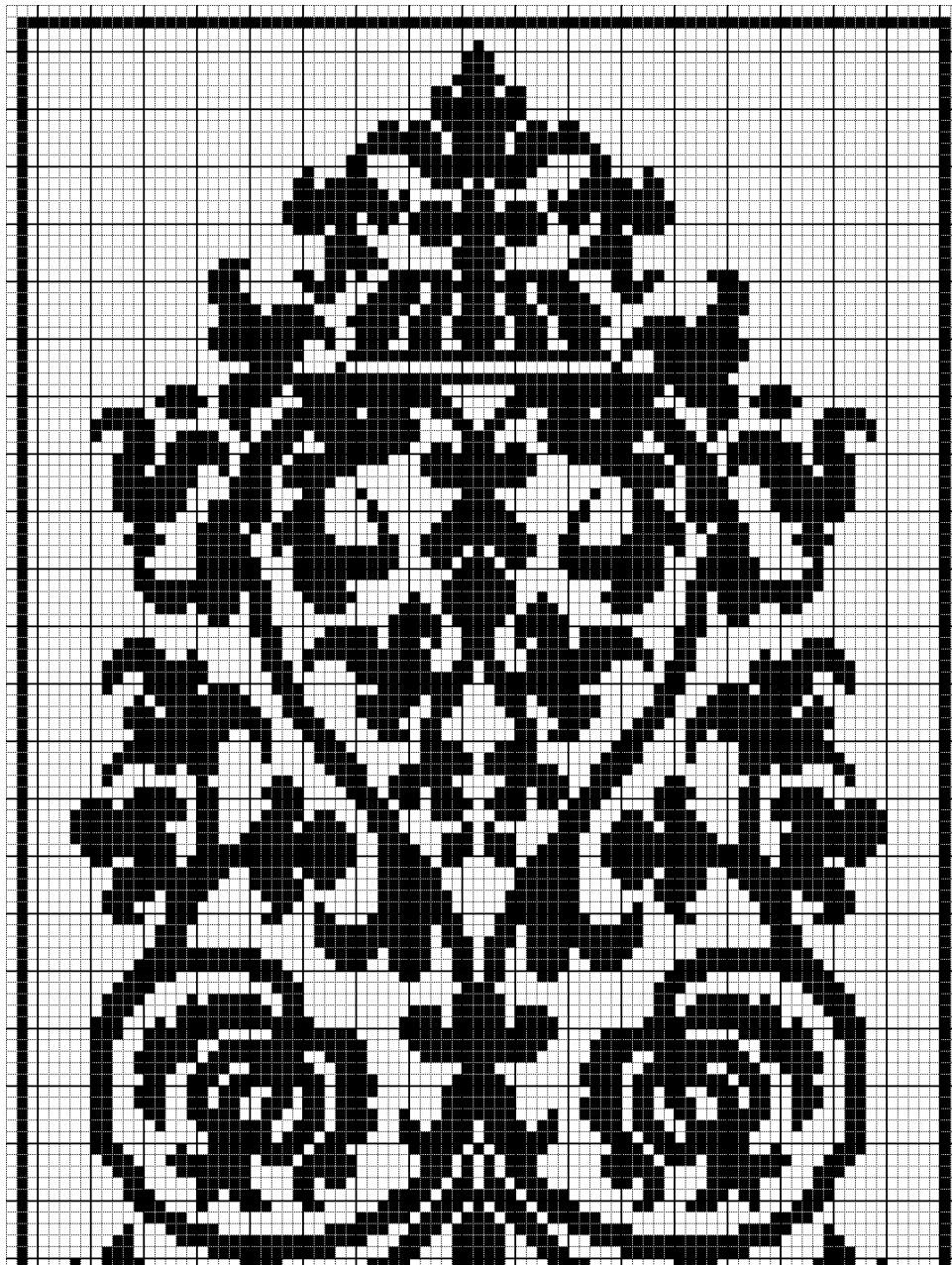
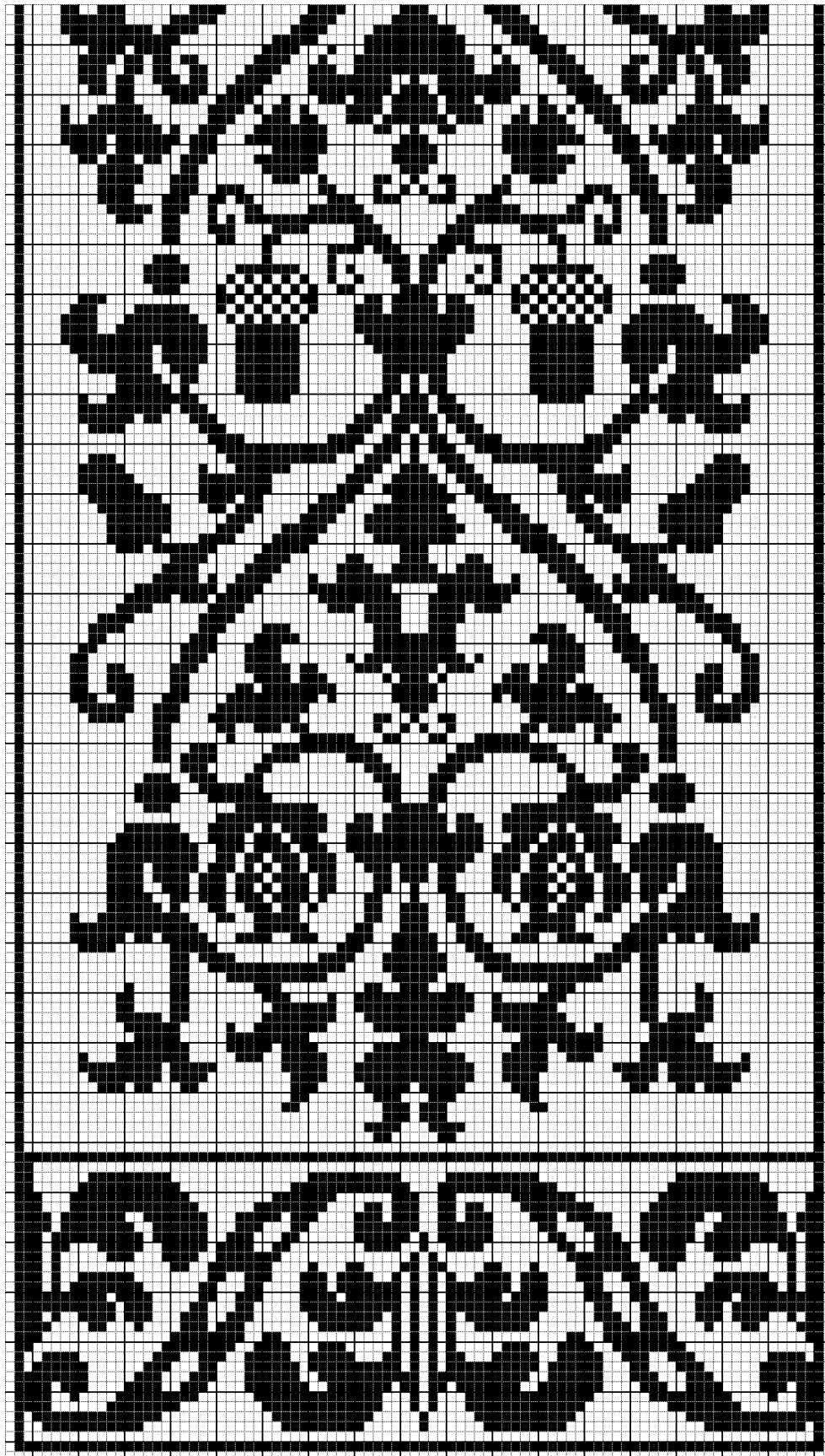
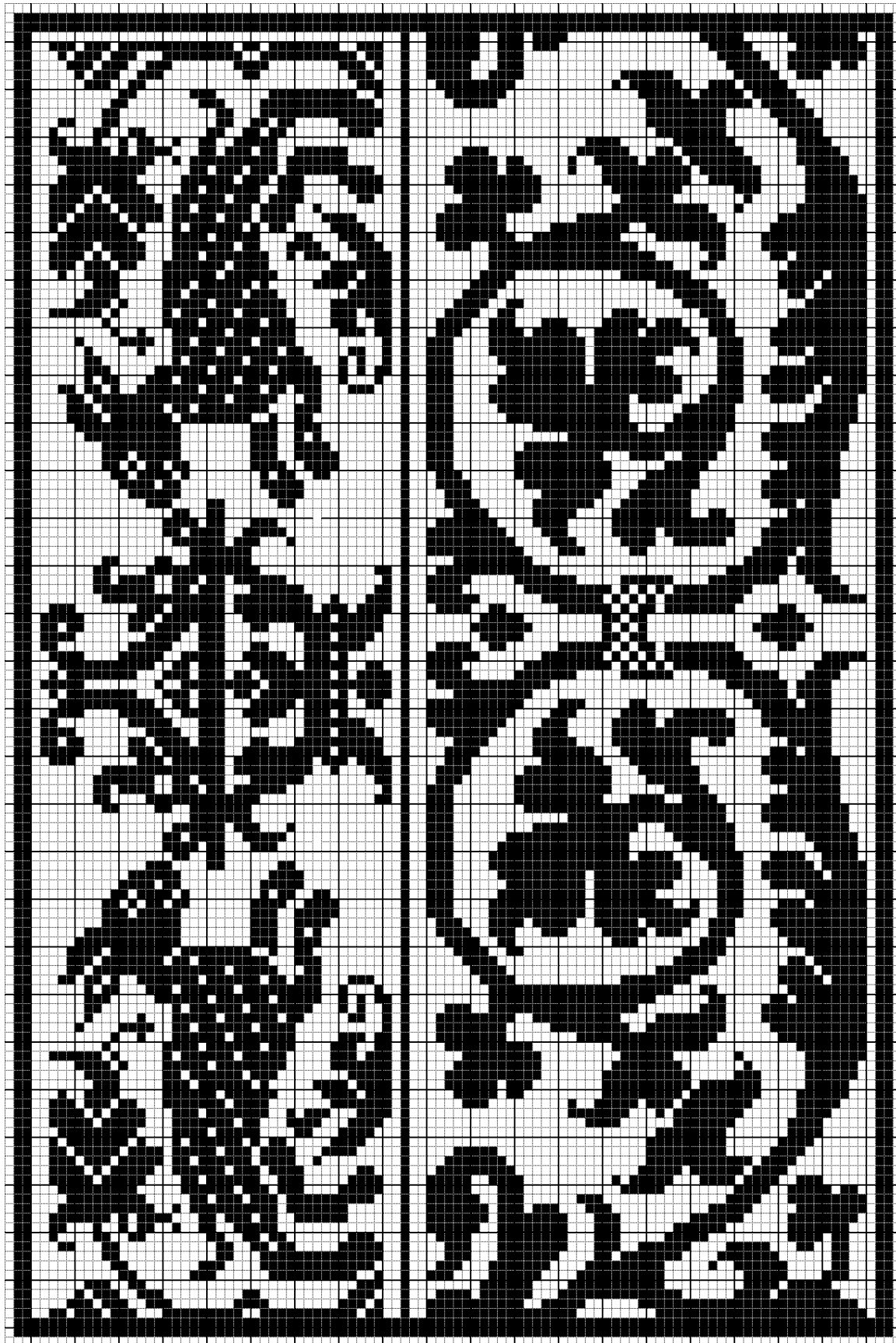
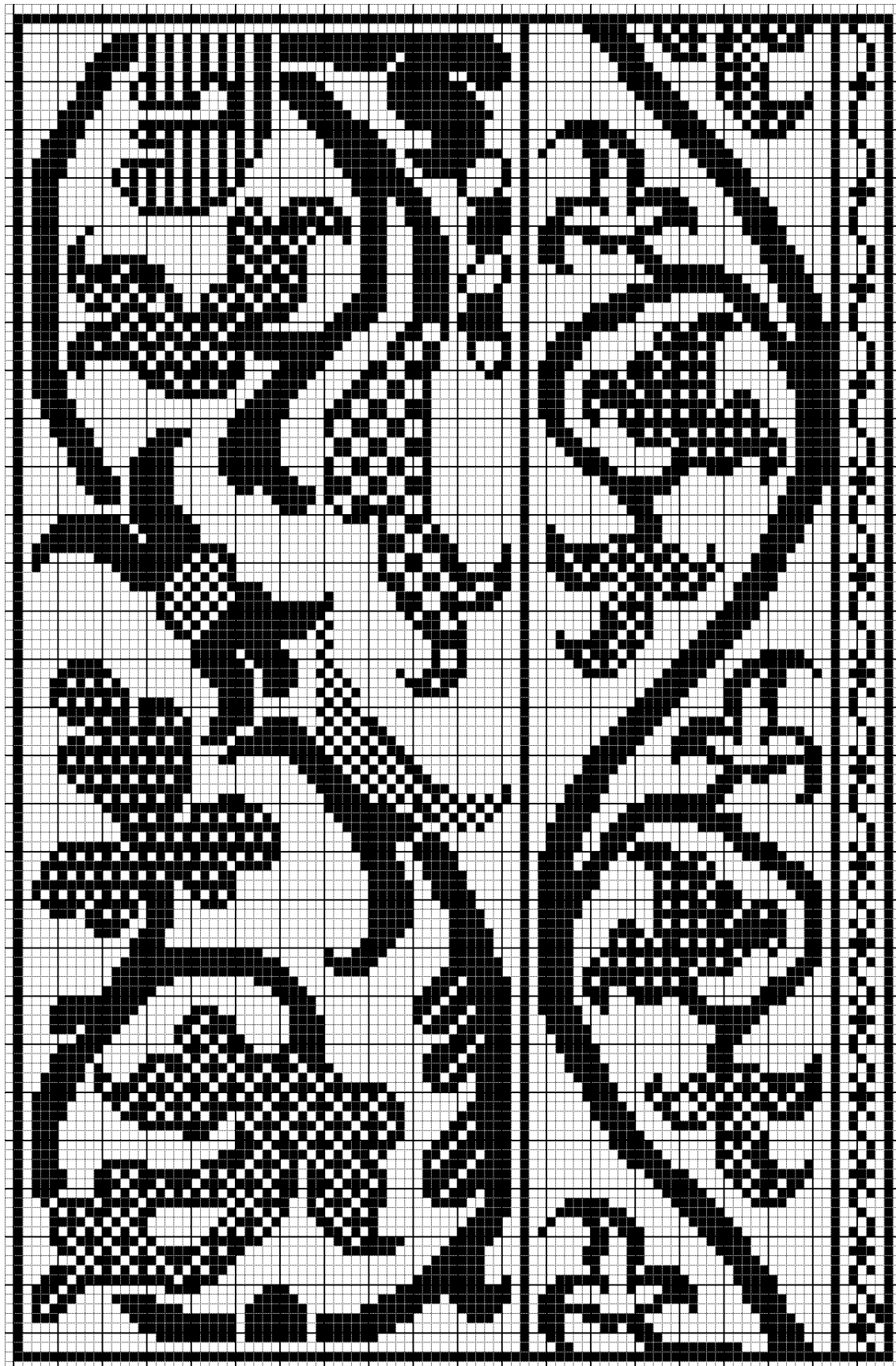
I Frutti. Opera nuova intitulata I Frutti de i punti in stuora, a fogliami, nella quale si ritrova varie, et diverse sorti di mostre di ponti in stuora, a fogliami, & punti in gasii, & in punti in trezola . Dove ogni bella, et virtuosa donna... Opera non men bella, che utilse et necessaria a ciascuna virtuosa gentildonna. In Vinegia. MDLXIIII.
Available online: https://gallica.bnf.fr/ark:/12148/bpt6k1518504h ;
http://data.onb.ac.at/rec/AC09879192 or https://books.google.com/books?id=3ZhbAAAAcAAJ

Lotz, Arthur. *Bibliographie der Modelbücher: beschreibendes Verzeichnis der Stick und Spitzenmusterbücher des 16. und 17. Jahrhunderts*. (2nd ed.). Stuttgart: A. Hiersemann, 1963.

I Frutti : The Fruits

Table of Contents

I Frutti : The Fruits

The Patterns

BNF 1; ONB 1

BNF 2; ONB 2

BNF 3 ; ONB 3

BNF 4 ; ONB 4

BNF 5 ; ONB 5

BNF 6 ; ONB 6

BNF 7 ; ONB 9

BNF 8 ; ONB 10

BNF 9 ; ONB 11b

BNF 11 ; ONB lacking

BNF 10 ; ONB 12 (continued on next page)

BNF 10 ; ONB 12 (continued)

BNF 12 ; ONB 8

BNF 13 ; ONB 7

BNF 14 ; ONB 13

BNF 15 ; ONB 14

BNF 16 ; ONB 15b

BNF 17 ; ONB 16 (continued on next page)

BNF 17 ; ONB 16 (continued)

BNF 18 ; ONB 15a

BNF 19 ; ONB 18

BNF 10 ; ONB 17

BNF 21 ; ONB 19

BNF 22 ; ONB 20

BNF 23 ; ONB 21b

BNF 24 ;ONB 22 (continued on next page)

BNF 24 ; ONB 22 (continued)

BNF 25 ; ONB 21a

BNF 26; ONB 24

Plates: BNF 27; ONB 23

James G. Collins & Associates

2018